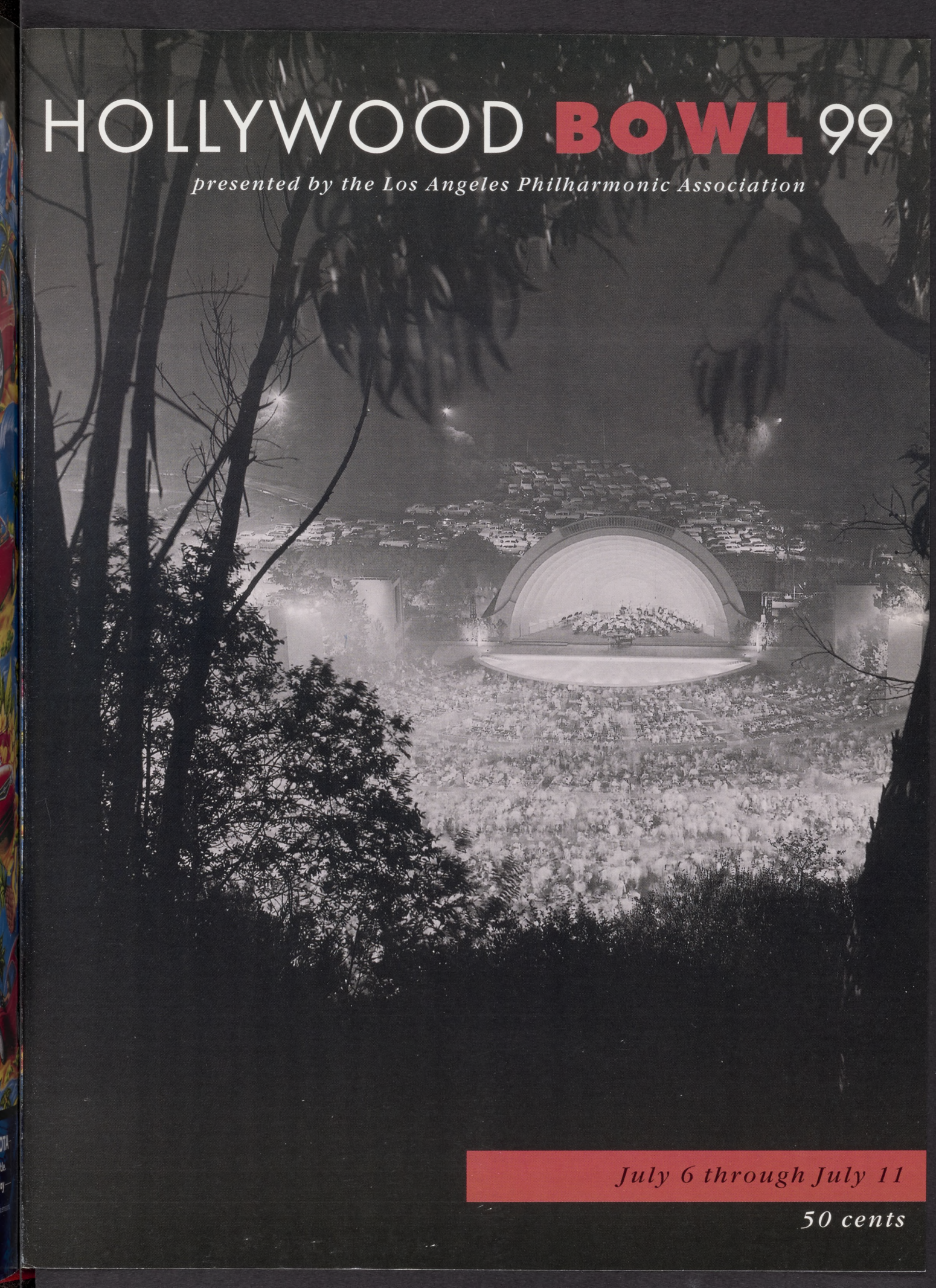
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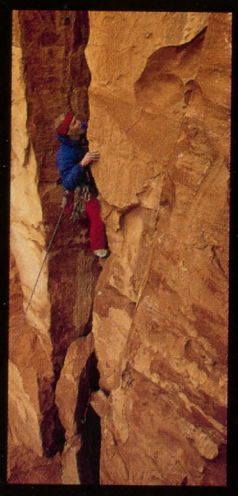

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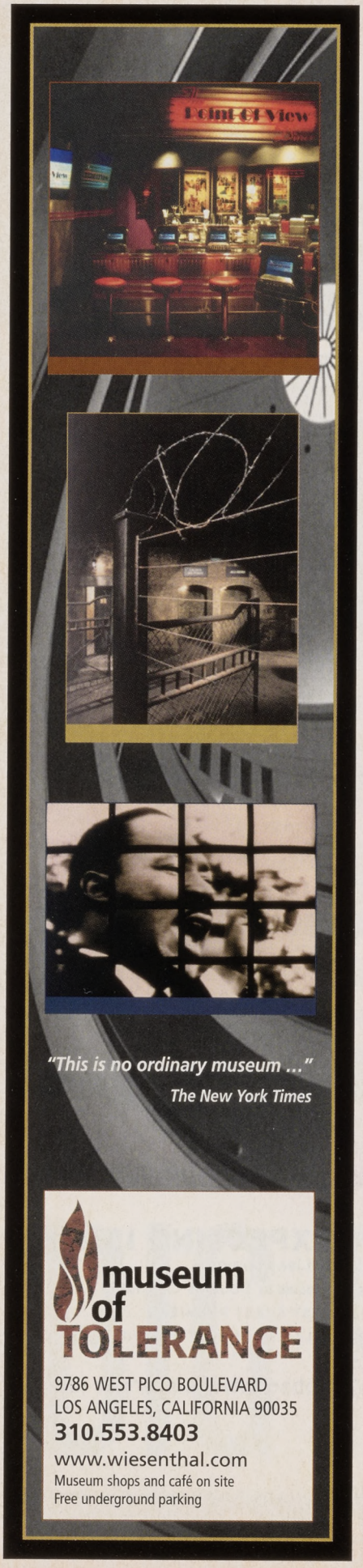

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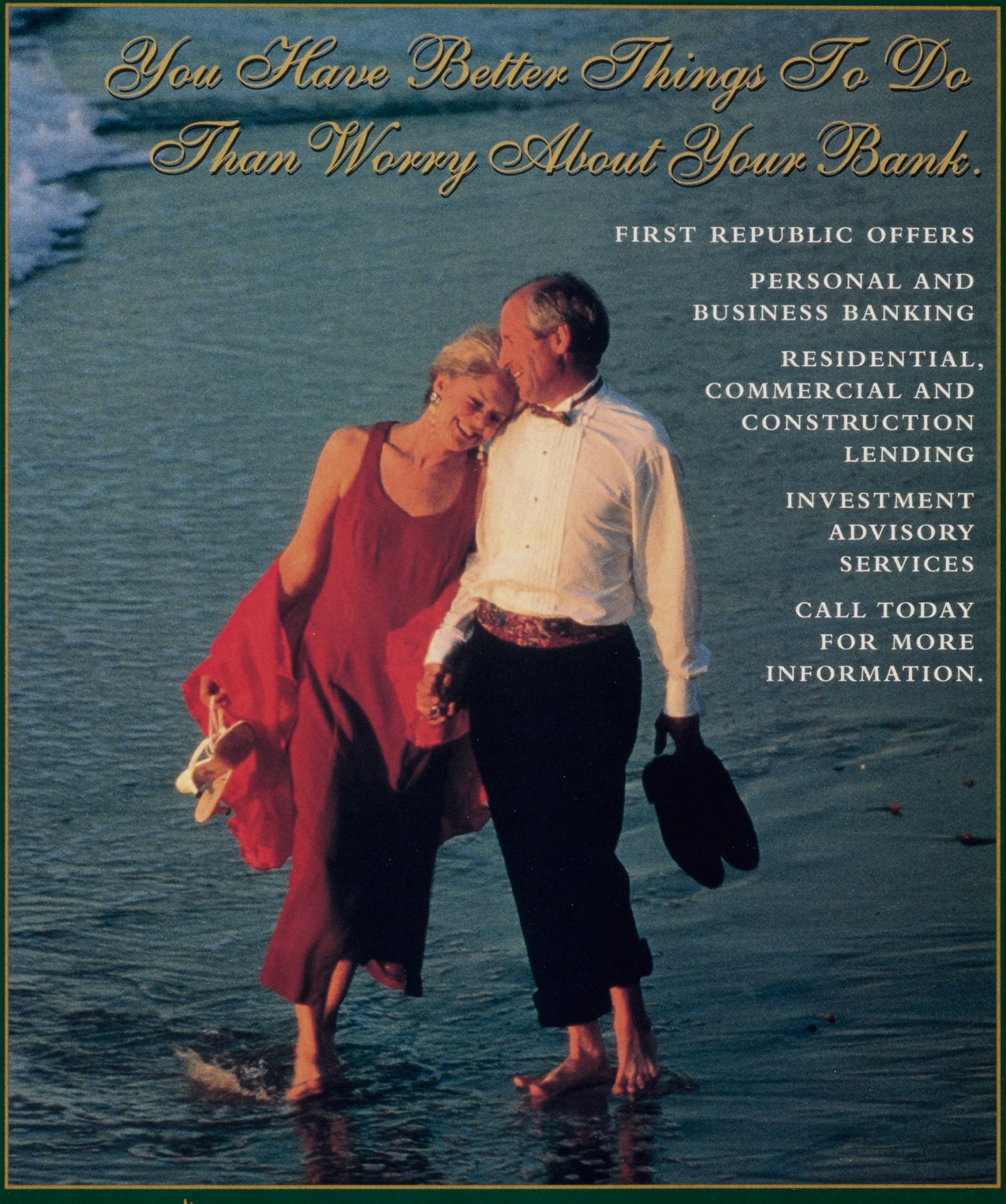

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The Hollywood Bowl is on the Air!

Here's an up-to-the-minute listing of where you can go for exciting interviews, the latest and hottest news of upcoming Hollywood Bowl events, and features about artists coming to the Bowl:

- KUSC 91.5 FM, media sponsor for KUSC's Tuesday Nights at the Hollywood Bowl, features informative and in-depth interviews of conductors and soloists appearing at the Bowl, on "Music 'Til Dawn," hosted by Jim Svejda, every Monday evening from July 5 — September 6.

- "Café LA," hosted by Tom Schnabel, will broadcast live from the Hollywood Bowl during WORLD FESTIVAL '99, 2–5 p.m. on 89.9 FM, KCRW. Interviews, music, and fun. June 26, 27, July 11, 18, 25, August 1, and September 12.

- KPFK 90.7 FM, Sunday's WORLD FESTIVAL '99 media sponsor for the Hollywood Bowl, will broadcast live from the Hollywood Bowl, 5:30-7 p.m., June 27, July 11 and 25, and August 1, 15, and 22, featuring interviews with World Music artists.

- KLON 88.1 FM, LA's Jazz station and media sponsor for Wednesday's Lexus Jazz at the Bowl, will broadcast live from the Hollywood Bowl on concert nights, 3–7 p.m., with host Chuck Niles.

- California Federal Bank's LA Philharmonic Preview Hour on 105.1 KKGO will feature interviews with some of the guest artists appearing with the Los Angeles Philharmonic this summer season.

Welcome to the **Summer Festival** 1999!

We hope your evening has begun successfully. We trust you had a smooth arrival at the Hollywood Bowl, that you are comfortably settled in your seats, and eager to hear what the musicians and artists have prepared for you. Let the celebration begin!

Since patron satisfaction is of primary importance to us, we'd like to continue to encourage your input. A new e-mail address has been established for your convenience. Whether by mail or via the Internet, please feel free to let us know your thoughts, and we will do our best to address your ideas and concerns (see below for details).

May you leave tonight with a feeling of enrichment — the concert you attended in this verdant oasis having left you with the sense of inspiration, beauty, and fulfillment music offers us all.

Wishing you many memorable evenings under the stars. We look forward to hearing from you.

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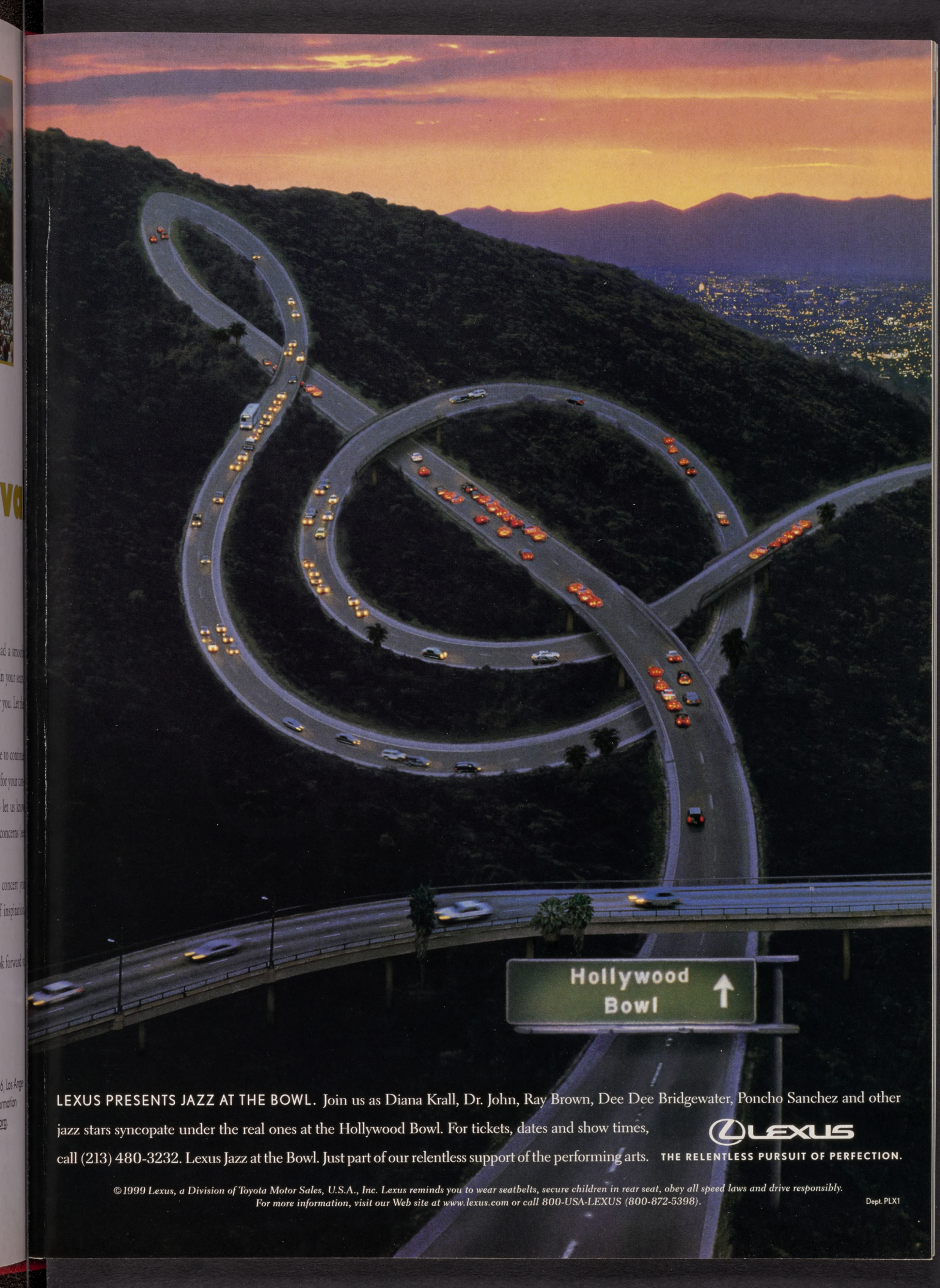

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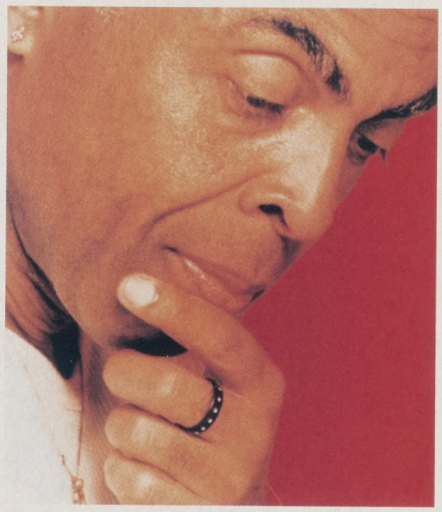
No Language **Barriers**

World Festival '99 comes to the Hollywood Bowl

by Tom Schnabel

FLAVIO COLKER

Carlinhos Brown



GAL OPPIDO

Gilberto Gil

Aster Aweke

I've always been crazy about music. It all started when I was about eight years old. My older brother would bring home all the hot new 7 inch, 45 rpm singles of R & B artists like Little Richard, Larry Williams, Bobby Bland, Fats Domino, Jerry Lee Lewis, and other early icons of American pop music. Later, in high school, I discovered jazz. I was mesmerized by Coltrane's album *Impressions*. Listening to it over and over again, I was inexplicably hypnotized and intoxicated by something in it, and it was years before I understood just what that something was.

Coltrane had completely mastered playing all kinds of Western European harmonic systems and chord changes, and was studying Indian music with the Indian maestro Ravi Shankar and African rhythms with the great Nigerian drummer Babatunde Olatunji. Coltrane started experimenting modally in order to have more freedom as an improvising soloist. He was tapping into the roots of a very old tree: traditional music of non-Western cultures, now known as "world music." My early and continuing fascination with Coltrane's music was, in retrospect, early ear training that helped me to better explore, appreciate, and love music from other cultures. I was no musicologist, but I realized that something was happening when I listened to this music, something psychic and deeper than language. There was never any language barrier.

> Much of the music we enjoy today represents a mix of different musics from different countries.

You might ask: Why bother listening to music from other cultures? Isn't it just easier to stick with pop music sung in English? It would be easier, but much less interesting. We also wouldn't learn as much about other people and, in the end, about ourselves.

How does it all begin on the musical level? What do we have in common with people whose tongues we don't speak? I think the process starts with the first rhythm we experience, our mother's heartbeat. Rhythm communicates something very elemental, something beyond language: it is the very pulse of life that we feel while tethered inside the womb.

In traditional African music, rhythm always reigns supreme. Powerful rhythm was and is so imbedded in the African psyche that even slavery couldn't stop it. Slave traders found that putting drummers aboard ships bound for the New World gave the human cargo a better chance of surviving the grueling trip. This is one way that syncopated African rhythms spread throughout the African Diaspora. African rhythms — which are actually languages (think of the Yoruba talking drums) — remain part of a rich cultural legacy brought to the New World.

Much of the music we enjoy today represents a mix of different musics from different countries. American rhythm and blues from the 1950s came out of New Orleans which, as a port city and melting pot, took in a lot of Cuban music. This was later a catalyst for the Beatles, the Rolling Stones, and other big pop groups who loved Little Richard, Fats Domino, and other R & B icons. Cuban music itself represents one of the great synergies, a mixture of Spanish folk songs, Arab and Jewish styles, brought by Moors and Jews coming to Cuba after they were forced out of Spain in 1492. Add to this heady brew the powerful elixir of African rhythm, and

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Juan José Mosalini & his Grand Orchestra de Tango

you have the basic recipe of Cuban music. The same can be said of Brazilian music, since Portugal banished its Moors and Jews shortly after the Spanish, with a huge contingent of African slaves soon to come. Even Argentine tango is a mix of African and European elements.

The concept of world music is hotly debated. Musicians like Gilberto Gil (coming to the Hollywood Bowl in a concert entitled "Tropical Heat" — Sept. 12) dismiss the term: he was making music that fuses many disparate elements long before the term was coined (supposedly by London marketing people who initially devised the name to sell more records). Whatever term we choose to describe it, this new international music is a fusion of elements: traditional folk music mixed with modern (often electronic) instruments, hi-tech studio production, and European influences as well. What we call "world music" certainly wasn't around when I first started listening to ethnic music on scratchy field recordings. The new, hybridized music came later, when young people in Africa, India, Latin America, and other places heard the Beatles, James Brown, Elvis Presley, Cuba's Orquesta Aragon, and other groups on the radio.

The invention and introduction of radio was key: wherever it appeared, it introduced people to other music, ideas, and cultural attitudes. When Africa finally got radio in the 1940s and 1950s, programs like The Voice of America could be heard, bringing American culture to new audiences. Portable transistor radios later made it possible for large numbers of people to listen for the first time.

Another key development in the evolution of world music has been the invention and proliferation of the audiocassette in the early 1970s. The availability of affordable and reproducible cassettes (and the boomboxes to play them) meant that for the first time people everywhere could afford to buy music. Ambitious young musicians in developing countries were exposed to the music of the Beatles, James Brown, and Jimi Hendrix, among others — for them, new and exotic sounds. Soon they were combining them with their own music.

World music is as much about evolving technology as about music — a new and potent blend of traditional music and postwar technology — a cross pollination of musical idioms that has swept the globe. What makes this new music so interesting is the degree to which non-Western cultures have assimilated new influences yet retain their musical uniqueness. Many groups from the Hollywood Bowl's World Festival '99 roster have adapted Western influences with their own traditional music. Conversely, pop artists such as Brian Eno, David Byrne, Peter Gabriel, and Paul Simon have shown how elements from other musical cultures can successfully illuminate their own music, infusing it with new energy, surprises, and interest.

> In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world…

Let's look at some World Festival '99 performers to illustrate this. Take Carlinhos Brown, who headlines "Brazil Nights," opening World Festival '99 on June 26 and 27. There are many different musical styles represented in Carlinhos' mix, typical of the way music combines and recombines in today's information age. His mother was an evangelical protestant who thought drumming was the devil's doing, while his father practiced the Afro-Brazilian religion known as *candomblé*. Carlinhos Brown cites the influence of James Brown (from whom Carlinhos took his last name), the Beatles, Jorge Ben, the Jackson 5, Gregorian Chant, bossa nova, *tropicalia*, American funk and soul, jazz, hip hop, and rap.

Another Brazilian musician, the legendary Gilberto Gil, ("Tropical Heat" –September 12) which concludes World Festival '99, shows a similar plethora of influences, including American jazz, soul, the Beatles, R & B, bossa nova, Bahian-

Rahat N.F.A. Khan

style drumming, and classic samba. Ethiopian superstar Aster Aweke ("African Pulse" — July 25) has spiced up traditional 6/8 Ethiopian rhythms, adding a horn section and keyboards more typical of Memphis soul music. Norteño giant Flaco Jimenez ("Roots, Rock & Rhythm" — August 1) plays a spicy Texan blend concocted from German brass music, accordions, polkas, and traditional Mexican *sones* and *boleros.*

Other artists featured in the World Festival '99 have found other paths to greatness. Juan José Mosalini's Grand Orchestra de Tango ("Tango and Romance" — July 11) extends the *nuevo tango* legacy of the late Astor Piazzolla. African diva Oumou Sangare, ("African Pulse" — July 25th) has chosen to preserve the "Wassalou" style used by female singers from Southern Mali. The Armenian Festival Ensemble ("Hallelujah" — August 15th) plays a sublimely spiritual music that goes back to pre-Christian times. On the same "Hallelujah" bill, Rahat Nusrat Fateh Ali Khan, musical heir to the late Nusrat Fateh Ali Khan, continues the traditional *qawwali* sound of Pakistani sufi music, with harmoniums, tablas, and soaring, exhortatory vocals.

In many ways, this new international music embraces the cross-pollination of cultures that truly reflects a modern world… perched on the edge of the next millennium. It welcomes and celebrates the cultural melting pot that Los Angeles has become, an international metropolis where over eighty languages are now spoken. We invite you to enjoy, exult, learn — and just plain have fun — at World Festival '99 at the Hollywood Bowl. □

Tom Schnabel is Program Director for World Music at the Hollywood Bowl.

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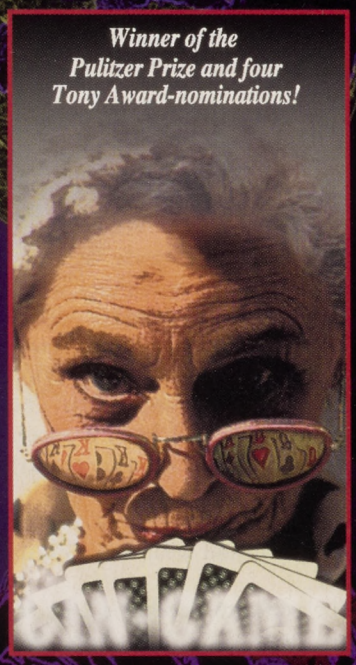

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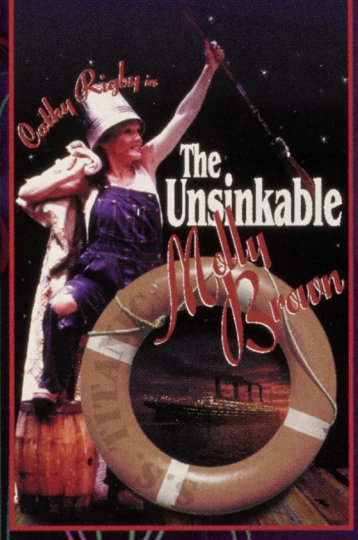

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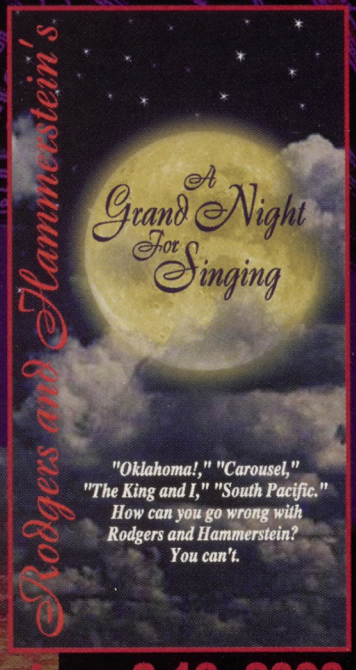

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The Concerto: An Immortal Struggle

by Dennis Bade

The spectacle of gladiatorial combat endures in our own time: contests of physical strength, fitness, and endurance draw huge pay-per-view audiences, and team sports (baseball, basketball, football, hockey, soccer, etc.) provoke intense and passionate commitment from enthusiasts of all ages.

The musical equivalent of this combat is equally alive and well: we call it the concerto.

The concerto developed over the centuries from vocal and choral works to instrumental ones with multiple soloists on up to the more modern "concerto for orchestra." The term's elusive origins include the Latin root *concertare* ("to contend, dispute, debate") and the much different Italian meaning ("to arrange, agree, get together," i.e. "to act in concert"). This later sense is related to the parallel Greek-derived Italian term *sinfonia* ("to sound together").

This summer, virtually every Los Angeles Philharmonic concert at the Hollywood Bowl offers some sort of concerto. These works have justifiably become audience favorites, and the excitement of hearing an established master or an emerging new talent in a musical contest of strength and endurance is an essential element of every season at the Hollywood Bowl.

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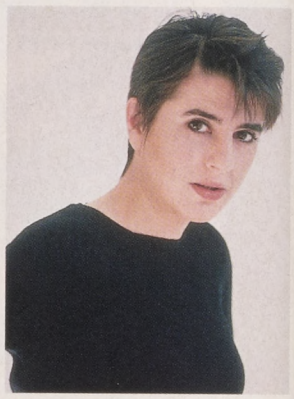
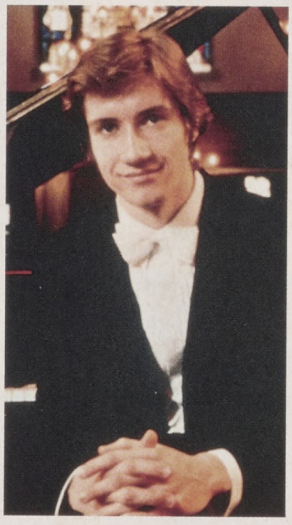
BOYD HAGEN


MICHAEL TAMMARO



Artists performing concertos this summer at the Hollywood Bowl (clockwise, from left): violinist Vadim Repin (Shostakovich No. 1, Aug. 5); pianist Nikolai Lugansky (Tchaikovsky's 1st, Aug. 13/14); pianist Hélène Grimaud (Beethoven 4th, Aug. 26); violinist Gil Shaham (Prokofiev No. 1, July 13); violinist Nadja Salerno-Sonnenberg (Mendelssohn, July 22).

Among the very first concertos written for the violin were those by Antonio Vivaldi (around the turn of the 18th century), which served as the model for J. S. Bach's efforts in the form. The Hollywood Bowl concert of September 2 includes two popular works by Bach which illustrate the diversity that was typical in the early 1700s: the Brandenburg Concerto No. 1 features horns, oboes, and bassoons, along with a special *violino piccolo*; the Double Concerto in D minor calls for *two* violins, whose rapturous dialogue (especially in the slow movement) is unspeakably sublime. Here, at least for a while, the battle is forgotten.

Later that century, around 1775, the 19-year-old Mozart wrote a series of five violin concertos. Although the performing forces are modest, these exquisitely crafted works are prime examples of how much extra drama results when a composer pits a solo instrument "against" an orchestra. Thematic materials are borrowed and tossed about, and even though we know that all will end well, the thrill of seeing (and hearing) the individual player doing battle with the massed forces of the ensemble are very real.

The third of the Mozart Violin Concertos will be performed on the first Thursday evening of the Los Angeles Philharmonic's summer season at the Hollywood Bowl (July 8); two days earlier, at the opening event of the Tuesday series (July 6), a prime example of the violin concerto from the 19th century, the Bruch G-minor, will be the centerpiece of the program.

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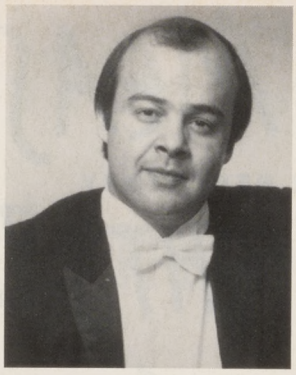
(Clockwise from right): pianist Alexander Toradze (Scriabin's *Prometheus*, Aug. 24); violinists Alexander Treger and Bing Wang (Bach Double Concerto, Sept. 2); violinist Ida Haendel (Brahms, Aug. 19); pianist Garrick Ohlsson (Grieg, August 3).



HENRY GROSSMAN

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GEORG BONGARTZ

Violin concertos being played during the 1999 Bowl season include, in addition to the Bach, Bruch, and Mozart works, Prokofiev's scintillating First Concerto (July 13), the beloved Mendelssohn E-minor (July 22), and the towering Brahms D-major (August 19).

In the haunting Shostakovich Violin Concerto No. 1 (August 5), which was completed in 1948 but withheld by the composer until 1955, the time-honored concepts of showcasing virtuosity and setting the solo player against the orchestra take on a whole new significance: during those years in Russia, the composer's individual struggle for survival against the oppressive totalitarian regimes of Stalin and Krushchev was aptly reflected in this powerful music.

Probably no single group of works in the concerto form offers audiences a greater combination of musical drama and sheer poetry and passion than the five Piano Concertos of Beethoven.

They span more than 15 years of the composer's career (sketches for the earliest date from 1793; the last was written in 1809) and each of the five is noticeably different from its predecessor. The piano itself was changing dramatically during these years and Beethoven took full advantage of the developing technology to write ever more daring and dramatic music.

These new instruments could be played more loudly (in Italian, *forte*) as well as more softly (*piano*) than the instruments for which Mozart wrote his keyboard concertos. Even the range of notes available was expanding, and Beethoven used the extremes of register to powerful effect. Adding to the drama, the composer himself was the soloist in the premieres of the first four concertos, but his increasing deafness prevented him from playing the most famous of them all, his "Emperor" Concerto.

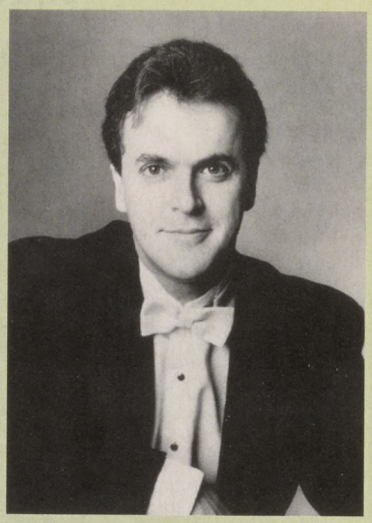
The complete Beethoven cycle is being performed this summer, on alternating Thursdays beginning July 15 with the First (it was actually written second, but published first). The earlier work, which was eventually published as No. 2 (July 29), is an undeniable expression of the composer's love for Mozart. The Concerto No. 3 (August 12) shares the key of C minor with Beethoven's mighty Fifth Symphony, and there is plenty of drama just beneath the surface of this masterwork. The Fourth Piano Concerto (August 26), one of Beethoven's most introverted scores, reveals the essentially Classical core of this quintessential Romantic composer. The cycle is capped by the grandiose and flamboyant "Emperor" Concerto (September 9).

Other piano concertos to be heard this summer at the Bowl range from such favorites as the Grieg (August 3) and the Tchaikovsky First (August 13 and 14) to the enchanting "Egyptian" Concerto by Saint-Saëns (July 27) and Gershwin's perennial *Rhapsody in Blue* (August 31).

This special season truly includes something for everyone, a suitable celebration for the end of a "Surprising Century."

Let the battles begin! □

Dennis Bade is the Los Angeles Philharmonic's Director of Publications.



Concerto-Style Compositions Call for Collaboration

Tuesday, July 20, Principal Concertmaster Martin Chalifour plays two French works which place the solo violinist squarely in the center of the ring.

The first is the rarely encountered *Poème* by Ernest Chausson, a late work by the elusive French composer. Based on a short story by Turgenev, it originally carried a title longer almost than the music: "The Song of Love Triumphant: Symphonic Poem for Violin and Orchestra."

The other "mini-concerto" that evening is by the so-called "French Beethoven," Camille Saint-Saëns. His *Introduction and rondo capriccioso* offers dazzling fireworks of a musical sort, just the ticket for a summer evening under the stars.

The Canadian-born Chalifour has appeared often as a soloist with the Los Angeles Philharmonic, not only at the Bowl and at the Music Center's Dorothy Chandler Pavilion, but also in New York City's Avery Fisher Hall. He made his Bowl concerto debut in Lalo's *Symphonie espagnole* in 1996.

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Lexus Jazz at the Bowl **Gets Serious!**

John Clayton Appointed as Artistic Director
Clayton-Hamilton Jazz Orchestra is the New Ensemble-in-Residence

by Dave Kopplin

There's no doubt: bassist/composer/arranger John Clayton is one busy guy. He seems to be just about everywhere these days. One day he's in Denver performing at a convention of bass players. The next day he's flying to Salt Lake City for a concert with Milt Jackson, then immediately off to Europe to conduct a pops concert in Cologne. Clayton teaches at USC *and* at UCLA, the two big universities in town. He's playing on everyone's records, it seems, and he is furiously writing arrangements and compositions for a slew of different artists as well as for the band he co-leads, the Clayton-Hamilton Jazz Orchestra. Is there anything else he could possibly want to add to this busy agenda?

The answer is an unqualified "yes!" Beginning with the 1999 Hollywood Bowl season, John Clayton is the Los Angeles Philharmonic Association's new Artistic Director of Jazz. So, on top of everything else, John Clayton has been busy with programming jazz artists for the 1999 Hollywood Bowl season.

Not surprisingly, this is the kind of challenge he has been drawn to throughout his career.

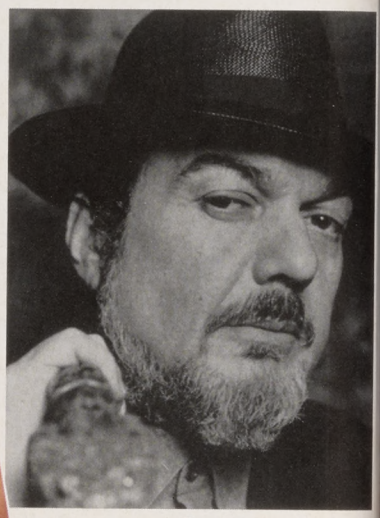
As the new Artistic Director, he has had the opportunity to create something new and exciting in conjunction with the Hollywood Bowl, a facility run by the Los Angeles Philharmonic Association, which many people feel is the best outdoor theater anywhere.

One-of-a-Kind Events Planned

Planning a whole season of new music and new arrangements for the Clayton-Hamilton Jazz Orchestra is an integral

ROCKY SCHENCK

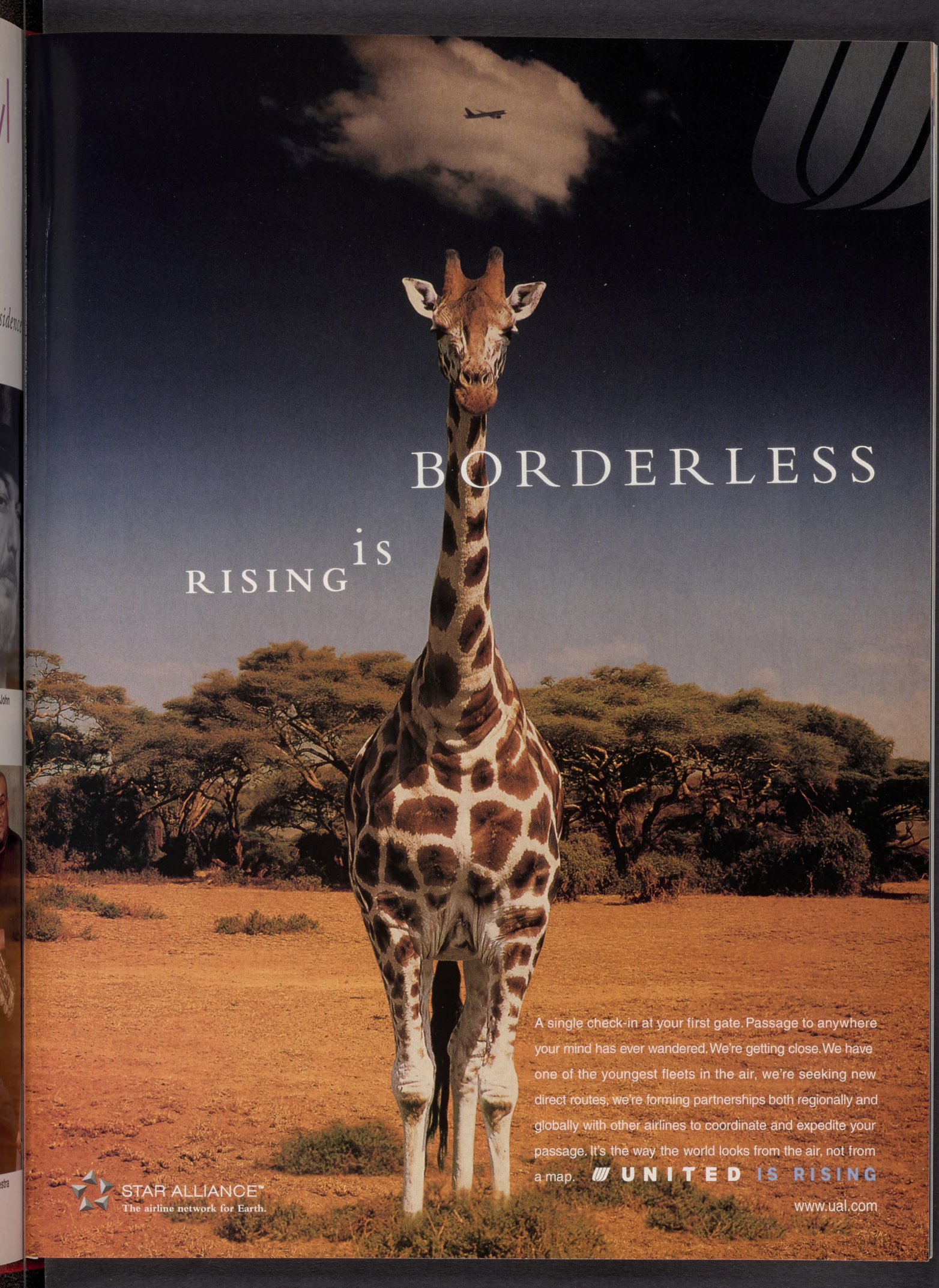
Diana Krall



Dr. John

Poncho Sanchez

Clayton-Hamilton Jazz Orchestra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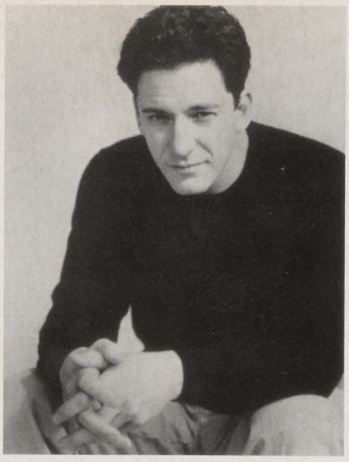
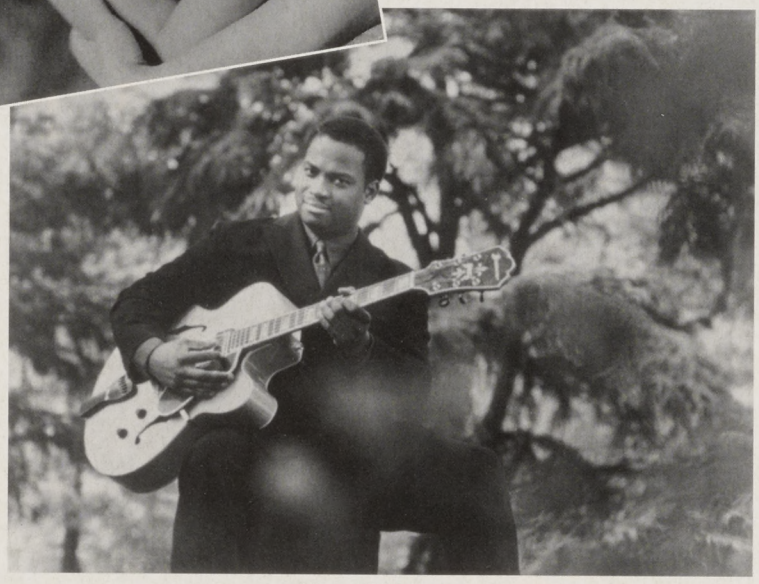


John Pizzarelli



JEFFREY HENSON SCALES

Russell Malone

part of the new sound of the Lexus Jazz at the Bowl Series.

As well, a host of major artists are scheduled for the 1999 Hollywood Bowl season, and Clayton, for one, can't wait for it to start.

These won't be ordinary concerts, either. With the Clayton-Hamilton Jazz Orchestra (CHJO) as the new artists-in-residence for the highly-acclaimed series (now in its 20th year) the bar has been raised. Clayton and the CHJO will play a featured role on all of the concerts, creating unique collaborations with all of the visiting artists this season. "This will not just be another gig with artists playing tunes off their latest album. Each concert will be a one-of-a-kind event, with arrangements and compositions written specifically for these evenings," said Clayton. "I'm excited about the opportunity to create a *totally* unique sound that reflects the CHJO and the visiting artists. This is music that won't be heard anywhere else."

Of course, jazz fans will still be able to hear their favorite artists performing their favorite tunes. On each show, artists will have an opportunity to shine with their own groups as well as with the CHJO. "You'll still get to hear each of the headliners do their thing, do what they do best," reassured Clayton.

Surprises in Store as Diana Krall Kicks Off Lexus Jazz at the Bowl Series

Diana Krall, already a favorite of jazz fans in Southern California, will be the first of the featured artists on the eight-concert Lexus Jazz at the Bowl series ("Love Scenes Live!" — July 7). For this concert, Clayton is furiously working on brand new, original arrangements that show a different side of the talented young artist. "She's basically known for a very mellow, romantic, bluesy sound, but this is going to be the Diana that people haven't discovered yet," said Clayton. "Oh yes, we are going to go for something a little different," confirmed Krall.

Krall is quite enthusiastic about the collaboration. "I love working with John; he's like family. And I love the Hollywood Bowl," said Krall, who lived in Los Angeles from 1984 to 1987. "I used to go to the Bowl all the time when I lived in L.A. It has this great vibe — like a real serious concert hall and relaxed nightclub at the same time. It's so great to play there."

Nobody will be very specific about the surprises in store on her show, but Clayton did hint at some possibilities. "Well, Diana is well aware of the legendary collaboration between Frank Sinatra and the Count Basie Orchestra at the Sands in Las Vegas," Clayton noted with a smile.

Latin Jazz artist Poncho Sanchez highlights the second show in the series ("Jazz Picante" — July 21). This show, too, is an opportunity to hear Sanchez and his group in a completely unique evening, together with the Clayton-Hamilton Jazz Orchestra, and performing with some of the top Latin Jazz artists around.

"If you're a Latin Jazz fan, this show will knock your socks off," said Lindsey Nelson, General Manager of Programming at the Hollywood Bowl. Sanchez and his group are joined on this night by Los Angeles' own Latin Jazz sensations Alex Acuña and Justo Almario with their group Tolú, as well as the exciting newcomer Andy Vargas.

Legends of Tomorrow Together With Jazz Stars of Today

Indeed, in addition to hearing some of legendary artists in jazz today — in ways that they've never been presented before — this summer's roster also includes artists who are garnering tremendous critical attention but may not have been discovered by a wider audience. Andy Vargas is one such artist. "He's got everything: talent, energy, charisma, good looks," said Nelson. "He's going to be huge!"

Another rising star who's turning heads is Regina Carter, featured on a show with the CHJO, Grammy award-winner Dee Dee Bridgewater, and renowned bassist Ray Brown ("Singin' Strong, Swingin' Hard" — August 4). Carter was featured in the June issue of *DOWN BEAT* magazine as one of the top young artists who are leading jazz music "to higher levels of creativity… and to unforseen frontiers."

"Carter has a way of stealing the show," *DOWN BEAT'S* John Janowiak wrote of the talented young jazz violinist. "Her appeal transcends… it goes beyond tech-

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nical virtuosity." Her appeal also seems to transcend the jazz world, too: in addition to two succesful smooth jazz albums of her own, and numerous gigs with noted jazz artists such as Kenny Barron and Steve Turre, she has recently performed or recorded with Dolly Parton, Billy Joel, Aretha Franklin, and Lauryn Hill, among many others.

Byron Stripling joins the CHJO and two legendary performers, pianist/vocalist/composer Dr. John and drummer Billy Higgins, on an evening that will bring the fire and spice of New Orleans to the Hollywood Bowl stage ("The Real Thing" — August 11). A recreation of the famous "second line" sound of New Orleans street bands will be a part of this evening ("second line" is a reference to the driving rhythm instruments that follow the "first line" of winds and brass in the street bands of old New Orleans). Stripling, who starred in the Broadway musical "Satchmo" about the life of Louis Armstrong, is one of the most versatile and exciting trumpet players on the jazz scene today.

Few need an introduction to Dr. John, who is also featured on the August 11 show. Popularly known as "The Night Tripper," he is also the undisputed guru of New Orleans style blues and R & B piano playing. Jazz fans may not know that Clayton and Dr. John have worked together before. Expect some musical pyrotechnics: this show, said Clayton, should be "dynamite!"

Vocalists Dee Daniels and Kevin Mahogony — both performers who are well-known in jazz circles but deserving of wider recognition — come together with the CHJO and the celebrated Grammy winning vocal group Take 6 for an evening which celebrates the influence of gospel music in jazz ("Lift Every Voice and Swing" — August 18). "We want to 'raise the roof,'" joked Clayton.

Special Evenings and Special Tributes: Guitarists, Jazz Royalty, and Hollywood Legacy of Joe Williams Remembered

John Pizzarelli, Russell Malone, and Mark Whitfield join the CHJO for a special evening dedicated to jazz guitarists ("Swingin' on Six Strings" — August 25). All three of these fine guitarists have burgeoning solo careers and bring a special passion and individuality to their instruments. Both Pizzarelli and Malone have wowed Hollywood Bowl audiences in recent years: Pizzarelli appeared on the Hollywood Bowl Opening Gala concert in 1997, while Malone virtually stopped the show last summer with Diana Krall. Whitfield makes his Bowl debut on this evening.

A summer-long tribute to the music of Duke Ellington and to Hoagey Carmichael — both of whom would have been 100 years old this year — culminates on the next concert ("Jazz Royalty" — September 8). Together with an all-star band made up of renowned big band alumni, highlighted by singer Carmen Bradford, this evening will recreate the excitement and sounds of the famous "battle of the bands" that took place between the Duke Ellington and Count Basie Orchestras. The renowned jazz and blues singer Joe Williams, who passed away earlier this year, will be remembered in this special evening.

The Lexus Jazz at the Bowl series ends with a tribute to the brilliant contribution to jazz made by three "local heroes": Johnny Mandel, Quincy Jones, and the late Henry Mancini. Of course, their legacy is hardly just local: you'd virtually have to have been stranded on a desert island for the last half century to have missed the music of these master musicians. "This concert is going to be like a big party thrown by musicians for their musician friends," said Clayton. He added: "Anything can happen!" The jazz party of the season ends as vocalist/pianist Shirley Horn, saxophonist Plas Johnson, flutist Greg Jefferson, trumpeter Jack Sheldon, and the CHJO pay special tribute and party down for the hometown "players" and fans.

Indeed, if this season is any indication, this is just the start of something big. With a line up of concerts like this, with the park-like setting of this stunning concert venue, and with an accomplished and swinging ensemble-in-residence like the Clayton-Hamilton Jazz Orchestra, there are plenty of reasons to get excited about the future of jazz at the Hollywood Bowl.

And this is only the beginning. "The Philharmonic Association is serious about jazz. They have made a commitment to John Clayton's vision for the long term," said Nelson.

"We're really looking to start something exciting here," echoed Clayton. "We want these concerts to become a tradition for people. We want to offer concerts to jazz lovers that are so good they *have* to go."

The truth is, you'll definitely miss something special if you don't. □

Dave Kopplin is editor of the Hollywood Bowl *magazine and a frequent contributor to* Performing Arts *magazine.*

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6	**7**	**8**	
12	**13** **RUSSIAN TALES** **Los Angeles Philharmonic** **Andrew Litton**, conductor **Gil Shaham**, violin **Los Angeles Master Chorale** Prokofiev: Violin Concerto No. 1 Prokofiev: scenes from *Ivan the Terrible* with film. Media Sponsor: KUSC 91.5 FM.	**14**	**15** **BEETHOVEN & TCHAIKOVSKY** **Los Angeles Philharmonic** **Andrew Litton**, conductor **Giovanni Bellucci**, piano Berlioz: *Benvenuto Cellini* Overture Beethoven: Piano Concerto No. 1 Tchaikovsky: Symphony No. 2, "Little Russian" Generously sponsored by United. Media Sponsor: Business News 22 KWHY-TV.
19	**20** **FRENCH SOJOURNS** **Los Angeles Philharmonic** **Jahja Ling**, conductor **Martin Chalifour**, violin Bizet: *Carmen* Suite No. 1 Chausson: *Poème* Saint-Saëns: Introduction and Rondo capriccioso Saint-Saëns: Symphony No. 3, "Organ" Symphony Media Sponsor: KUSC 91.5 FM.	**21** 7:30 p.m. **JAZZ PICANTE** **The Clayton-Hamilton Jazz Orchestra** **Poncho Sanchez** **Tolú** **Andy Vargas** These **giants of West Coast Latin jazz** come together for this once-in-a-lifetime evening with **the Clayton-Hamilton Jazz Orchestra** Generously sponsored by Lexus. Media Sponsor: KLON 88.1 FM.	**22** **MARVELOUS MENDELSSOHN** **Los Angeles Philharmonic** **Jahja Ling**, conductor **Nadja Salerno-Sonnenberg**, violin Rossini: *The Thieving Magpie* Overture Mendelssohn: Violin Concerto Dvorák: Symphony No. 8 Generously sponsored by United.
26	**27** **FANTASTIC ADVENTURES** **Los Angeles Philharmonic** **Emmanuel Krivine**, conductor **Jean-Philippe Collard**, piano Dukas: *The Sorcerer's Apprentice* Saint-Saëns: Piano Concerto No. 5, "Egyptian" Berlioz: *Symphonie fantastique* Media Sponsor: KUSC 91.5 FM.	**28**	**29** **BEETHOVEN & BRAHMS** **Los Angeles Philharmonic** **Emmanuel Krivine**, conductor **Andreas Haefliger**, piano Beethoven: Piano Concerto No. 2 Brahms: Symphony No. 2 Generously sponsored by United.

Artists, dates, and programs are subject to change.

FRIDAY	SATURDAY	SUNDAY
7:30 p.m. **THE HOLLYWOOD BOWL OPENING NIGHT GALA** **Hollywood Bowl Orchestra** **Sir George Martin**, conductor Celebrate the music of the Beatles with an eight-piece rock band and the Hollywood Bowl Orchestra conducted by **Sir George Martin** Generously sponsored by Countrywide. JUNE **25**	Saturday, June 26, 8:30 p.m. Sunday, June 27, 7:30 p.m. **BRAZIL NIGHTS (with dancers)** **Carlinhos Brown** **Sérgio Santos** **Viver Brasil** Celebrate *Carnaval* in the summer! Featuring Brazil's No. 1 artist, **Carlinhos Brown**, together with his spectacular band; Brazil's brightest new samba star **Sergio Santos**; and **Viver Brasil** – a 20-member dance troupe in *Carnaval* costume! Media Sponsor: KPFK 90.7 FM. **26**	**27**
7:30 p.m. **FOURTH OF JULY FIREWORKS SPECTACULAR** **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Peter, Paul and Mary**, special guests There's no better place to celebrate America's birthday than at the biggest, boldest, and brightest party in town. This season's Spectacular features the legendary folk trio **Peter, Paul and Mary**, whose musical anthems continue to inspire and entertain four generations of Americans! And don't miss the most sensational *new* fireworks display in the West! Media Sponsor: 570 AM KLAC. **2**	**3**	**4**
100 YEARS OF BROADWAY featuring ***SOUTH PACIFIC*** and fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Susan Egan, Marilyn Horne, Justino Díaz**, and **Davis Gaines,** vocalists **Mitch Hanlon Singers** The very best music from a century of Broadway favorites, plus a sneak preview of Broadway's exciting musical future. Featuring a special 50th-anniversary tribute to **Rodgers & Hammerstein's** cherished musical, ***South Pacific!*** The July 9 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98 & LA Talk 1110 AM. July 9 Media Sponsor: KCET TV. **9**	**10**	7:30 p.m. **TANGO & ROMANCE** with fireworks & dancers **Susana Baca** **Juan José Mosalini** & his **Grand Orchestra de Tango.** **Susana Baca** is a Peruvian vocalist who sings sophisticated Afro-Peruvian folk songs. **Mosalini** & his **Grand Orchestra de Tango** are heir to the great Astor Piazzolla, **Mosalini** also evoking classic tango's heyday from the 1930s to the 1990s. Media Sponsor: KPFK 90.7 FM. **11**
VIVE LA FRANCE! with fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Marcel Marceau**, special guest Join us for this romantic journey to Paris, the "City of Lights." It's a Bastille Day celebration *extraordinaire*, highlighted by the American orchestral debut of the celebrated mime artist **Marcel Marceau**, and the return of one of the most electrifying fireworks displays ever, set to **Ravel's** rapturous ***Bolero.*** The July 16 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. The July 17 concert is generously sponsored by Princess Cruises. Media Sponsor: LA Talk 1110 AM. **16**	**17**	7:30 p.m. **A MUSICAL STORYBOOK** **Hollywood Bowl Orchestra** **George Daugherty**, conductor **Amy Tan & Peter Dennis**, narrators **Chuck Jones'** animated version of ***Peter and the Wolf;*** Amy Tan's delightful ***The Chinese Siamese Cat;*** and **A. A. Milne's** original, classic ***Winnie the Pooh*** – with projections and narration! Media Sponsor: KPCC 89.3 FM. **18**
THE RETURN OF THE MASTER: JOHN WILLIAMS **Los Angeles Philharmonic** **John Williams**, conductor **John Williams** returns to the Bowl to conduct his scores from your favorite films, from ***Raiders of the Lost Ark*** to ***Jurassic Park*** – featuring the West Coast concert premiere of music from ***Star Wars Episode I: The Phantom Menace*** ! The July 23 concert is generously sponsored by Countrywide. Media Sponsor: KFWB News 98. The July 24 concert is generously sponsored by Viking Office Products. Media Sponsor: LA Talk 1110 AM. **23**	**24**	7:30 p.m. **AFRICAN PULSE** with dancers **Oumou Sangare** **Hassan Hakmoun** **Aster Aweke** Powerful voices and hot driving rhythms from three corners of Africa. Media Sponsors: KACE 103.9 & 98.3 FM; KPFK 90.7 FM. **25**
¡TROPICANA! with fireworks **Hollywood Bowl Orchestra** **John Mauceri**, conductor **Tito Puente and the Latin Jazz ensemble**, special guests **Tito Puente** – "King of Mambo" – and his band join **John Mauceri and the Hollywood Bowl Orchestra** as they perform sizzling favorites from the tropics. The July 30 concert is generously sponsored by Countrywide. Media Sponsors: KFWB News 98 & Arts and Entertainment Television. **30**	**31**	7:30 p.m. **ROOTS, ROCK & RHYTHM** with dancers **Flaco Jimenez** **Lonnie Brooks** **Natalie MacMaster** **Lakota Sioux Indian Dance Theatre** Celebrate our musical heritage — Blues, Celtic, Tex-Mex, and Native American dance. Media Sponsors: KPFK 90.7 FM; KPCC 89.3 FM. AUGUST **1**

TICKETS BY PHONE: Call Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 220-8497, or (805) 583-8700. (Please note there is a Ticketmaster service charge.)

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Hours: Monday through Saturday, 10 a.m. to 8 p.m. Sundays, 12 noon to 6 p.m. The Box Office will remain open 1/2 hour after the start of the performance on all concert nights. (Closed Labor Day, September 6.) You can also visit Ticketmaster outlets in selected Robinsons•May, Tower Records, Ritmo Latino, and Wherehouse stores. (There is a Ticketmaster service charge.)

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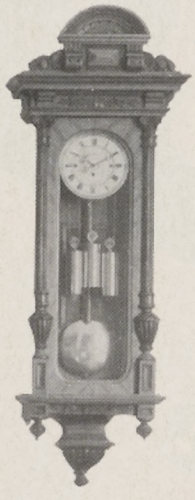

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Los Angeles County Arts Commission

There are over 1,000 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States. The mission of the Los Angeles County Arts Commission is to foster excellence, diversity, vitality and accessibility of the arts in this extraordinary community. The Commission provides leadership in cultural services of all disciplines for the County, including funding and technical assistance, information and resources to the community, artists, arts organizations and municipalities.

Producing the Summer Nights at the Ford series is just one of many Commission activities. The Commission also produces the annual Los Angeles County Holiday Celebration at the Music Center (broadcast live on KCET), the Los Angeles County-Wide Arts Open House the first Saturday in October and more than 100 free concerts in public sites each year in partnership with the Musicians Trust Fund Program.

The Los Angeles County Arts Commission was also a key player in the largest cultural tourism promotion in the United States – California: Culture's Edge, launched in the spring of 1998. The Commission convened the California Cultural Tourism Coalition, comprised of the California Arts Council, California Division of Tourism, Hyatt Hotels & Resorts, United Airlines, American Express, Los Angeles Convention & Visitors Bureau, City of San Diego Commission for Arts & Culture, San Francisco Art Commission and San Francisco Grants for the Arts. The centerpiece of the coalition's program was the promotion of 13 themed itineraries that focus on the cultural opportunities to be found in Los Angeles, San Diego and San Francisco and suggest 9-15 day stays in California.

The campaign achieved one of the most significant returns of any American Express destination marketing program to date. Of the 200,000 people who received the travel planner detailing the itineraries, 115,000 traveled to California and spent $154,664,870. After seeing the travel planner in Travel & Leisure magazine, 30,000 readers requested additional information on California's attractions. The coalition has been cited as a national model for public-private cooperation in the field of cultural tourism and the Arts Commission received an award for innovation from the County's Productivity Commission for this program.

The Los Angeles County Arts Commission, founded in 1947, is the second oldest public arts agency in California, San Francisco's having been established one year earlier. The Commission is an advisory group to the County Board of Supervisors consisting of 15 members, three appointed by each County Supervisor. Originally called the Music Commission, the name was later expanded to include the words "and Performing Arts" to recognize the growth of the arts community. Its present name was adopted in 1997 to signify support of all nonprofit arts.

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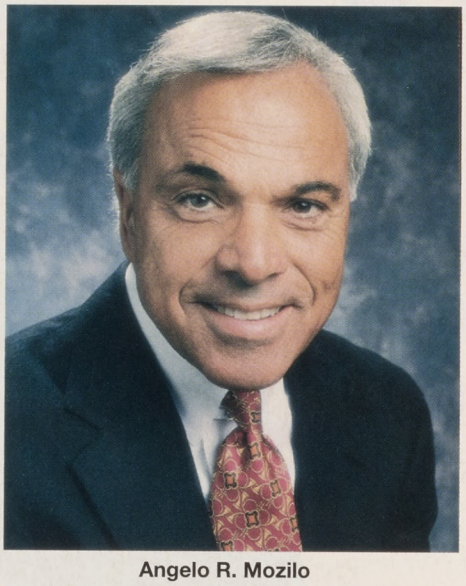

Angelo R. Mozilo

For the second consecutive year, Countrywide Home Loans is the Official Home Loan Sponsor of the Los Angeles Philharmonic and Hollywood Bowl, furthering their support of the Hollywood Bowl Summer Festival for the eighth straight season. "We see this sponsorship as an opportunity to be associated with a series of events that reflects 'best in class' for the arts in Los Angeles," said Angelo R. Mozilo, Chairman Countrywide Home Loans.

With Countrywide's support, the Hollywood Bowl will entertain guests at its Opening Gala on June 25 entitled, "Roll Over Beethoven, it's Beatles Night at the Bowl," celebrating the music of the Beatles. Also, throughout the summer, Countrywide will sponsor a series of six unforgettable Friday evening concerts, featuring the music from 100 Years of Broadway, a Romantic Journey with the music of France, and the Return of the Master: John Williams, as well as ¡Tropicana! with Tito Puente, the Latin Spectacular with Fernando de la Mora, and the Great American Concert - Swing Night!

Founded in 1969, Countrywide Home Loans is the nation's leading independent mortgage lender. Led by co-founders Angelo Mozilo and David Loeb, the company is committed to providing superior value to customers so that more Americans can achieve the dream of homeownership. "Our mission to provide superior customer service has never changed," Mr. Mozilo said. "We are proud to support the Los Angeles community through sponsorship of the Hollywood Bowl's summer concert series."

In the past, Countrywide sponsored "The Magic of Mancini," a celebration of the late Henry Mancini, whose music and style assured his place as one of the most admired American composers of our time. And last year's Opening Gala, "The Stars Salute Ernest Fleischmann" honored his contribution and devotion to the musical arts. The proceeds from both of these spectacular events benefited the Hollywood Bowl fund, which provides valuable support for educational and community programs assisting over 37,000 young people each year.

"Countrywide's generous commitment to the L.A. Philharmonic since 1991 demonstrates the company's desire to support artistic excellence and provide greater access to the arts for a broad cross-section of the community," said Los Angeles Philharmonic Board President Barry Sanders. "Continued commitment from Countrywide Home Loans and other sponsors is essential to enabling the L.A. Philharmonic and the Hollywood Bowl to continue its mission of bringing superior musical performances to Los Angeles and the World."

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HOLLYWOOD BOWL

Tuesday, July 6, 1999, 8:30 p.m.

LOS ANGELES PHILHARMONIC
ADAM FISCHER, conductor
SARAH CHANG, violin

KODÁLY — Suite from *Háry János*

Prelude
Viennese Musical Clock
Song
The Battle and Defeat of Napoleon
Intermezzo
Entrance of the Emperor and His Court

BRUCH — *Violin Concerto No. 1 in G minor, Op. 26

Vorspiel: Allegro moderato
Adagio
Allegro energico

MS. CHANG

Intermission

R. STRAUSS — +*Also sprach Zarathustra,* Op. 30

Introduction (Sunrise) —
Of the Forest-dwellers —
Of the Great Yearning —
Of Joys and Passions —
Dirge —
Of Learning —
The Convalescent —
The Dance Song —
The Night Wanderer's Song

Steinway is the official piano of the Hollywood Bowl.

Ron Elliott is the chief piano technician for the Los Angeles Philharmonic.

* Recorded by the Los Angeles Philharmonic with soloist Pinchas Zukerman, Zubin Mehta conducting, for CBS Masterworks/Sony Classical.

+ Recorded by the Los Angeles Philharmonic, Zubin Mehta conducting, for London/Decca.

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Suite from *Háry János*
Zoltán Kodály (1882-1967)

In 1905, Zoltan Kodály, then twenty-three, set out to do what the 19th century's most illustrious Hungarian musician, Franz Liszt, had intended doing in 1838, namely, getting "into the most backward districts of Hungary, alone, on foot, with a knapsack on my back, in search of folk music." Liszt never made it to the hinterlands; he was far too busy devastating European audiences with his blazing pianism – and women with his matinee-idol good looks. Kodály did accomplish Liszt's goal, and from the first venture came out with some one hundred fifty specimens of folk music, which became the basis of his doctoral thesis in 1906.

In 1907, Kodály was off to Paris and to the discovery of a wholly new and different musical world than the one in which he had become immersed. The sophisticated Impressionism of Debussy provided the composer with precisely the stimulation he needed. The influence of the French composer's aural imagery on Kodály was vastly important. It is indeed the assimilation of various traditions that we find arresting in Kodály's music. The suite which the composer derived from his 1926 comic opera, *Háry János*, illustrates the ease with which he was able to paint, in Impressionistic orchestral colors, the comedic tale of a Don Quixote, Hungarian style.

Háry's exploits are wondrously fantastic. The Empress Marie Louise, wife of Napoleon, falls in love with Háry and takes him to Vienna. Napoleon's minister, himself in love with Marie Louise, declares war on Austria. Háry single-handedly defeats the armies of Napoleon; Marie Louise remains his love slave. However, realizing that he can find happiness only with his village sweetheart, Orzse, who has come to Vienna to be with him, Háry dismisses the Empress.

Kodály evaluated the incorrigible dreamer this way: "Háry's stories are not true, but that is unimportant. They are expressions of the beauty of his fantasy which builds for himself and for others an artistic and absorbing world of the imagination. We all dream of impossible deeds of glory and grandeur, only we lack the naive courage of Háry and dare not reveal them. A deeper significance is given to the story by regarding Háry as symbolic of the Hungarian nation, whose strivings and ambitions can be fulfilled only in dreams." How sad that Kodály did not live to see his country gain its freedom after so many years of subjugation.

Prelude. The piece begins with a large orchestral "sneeze," symbolizing the Hungarian belief that sneezing before telling a story indicates that what is about to be related is absolute truth. The remainder of the Prelude sets the stage for the wonderfully outrageous tale.

Viennese Musical Clock. Háry sees the famous clock in the palace of Vienna. Bells chime and a bright martial tune announces a procession of wooden soldiers.

Song. Háry and Orzse are homesick, their nostalgia heightened by the sound of the *cimbalom* (a metal-stringed Hungarian instrument). A solo viola begins the song in a melancholic spirit of longing; clarinet, oboe, and flute add their evocative voices.

The Battle and Defeat of Napoleon. Trombones sound the call to arms; the orchestral satire broadens. The opening French victory march later becomes a saxophone dirge.

Intermezzo. A whirling *csárdás* – a spirited, syncopated Hungarian dance – enlivens the proceedings.

Entrance of the Emperor and His Court. Háry stands before the Emperor. The exaggerated pomp is brash and brilliant, summing up the vivid, impulsive adventures.

— Orrin Howard

Violin Concerto No. 1 in G minor, Op. 26
Max Bruch (1838-1920)

Max Bruch is one of those musical figures who, if he were alive today, could live off the royalties of one work, the present concerto. In view of the few compositions by Bruch that have survived in the repertory, one might think that he was a string player. Certainly there is everything in the present concerto, in the *Scottish Fantasy* (also for violin and orchestra), and in that cellist's staple, *Kol Nidrei*, to lead to that conclusion. Bruch was, in fact, a youthful prodigy not as an instrumental virtuoso but as a composer who would gain his greatest renown for his vocal music. His love for the voice was instilled by his mother, a professional singer and his first teacher.

Young Max already had numerous compositions to his credit when, at the age of 14, he created a stir throughout Germany by winning a major prize for his first symphony. Then, at age 20, he set up shop as a music teacher in his native Cologne, whereafter he quietly established a reputation as a solid, reliable composer whose accessible, conservative works – for chorus more often than not – were assured of a public hearing in Germany and Austria.

There are sketches for the G-minor Violin Concerto that date as far back as 1857, when Bruch was only 18, and a first version of the complete work was heard in public as early as 1865. But he was less happy with it than the critics were and the score underwent extensive revision during the following year, whereupon it was sent to the great violinist Joseph Joachim for his approval.

Joachim, after suggesting certain changes, accepted the dedication of the concerto and premiered it in Bremen in 1867. It was an instantaneous success, and its sweetly melancholic strains have retained their hold on listeners and grateful virtuosos to this day.

—Herbert Glass

***Also sprach Zarathustra*, Op. 30**
Richard Strauss (1864-1949)

Although *2001: A Space Odyssey* may be revived as a consequence of the recent death of its director, Stanley Kubrick, *Also sprach Zarathustra*, the Richard Strauss composition that for some was the 1968 film's most memorable feature seems to be here to stay after a decades-long slumber prior to the release of *2001*. Nevertheless, the non-concertgo-

ABOUT THE PROGRAM

ing public probably remains ignorant of what happens in *Zarathustra* after its colossal 21-bar opening, featured in the film, and culminating in that stupendous brass-and-percussion bang and celebrated skull-numbing organ blast.

Zarathustra is a tone poem, that is, a free-form symphonic piece that either tells a story or, as is the case here, suggests the moods of a literary text. It's difficult to discern why it should have been less frequently performed than, say, Strauss' *Ein Heldenleben*, the two being cut from similarly colorful cloth. Perhaps it's the association with Friedrich Nietzsche's knotty philosophical work of the same name that gained Strauss' tone poem the unwarranted reputation of being "difficult".

The composer initially disavowed any connection between his music and Nietzsche beyond being inspired by the book's poetic imagery and, particularly, its evocative chapter headings, eight of which Strauss employed as non-specific guides in his score.

Also sprach Zarathustra was composed in 1896, the year in which Strauss became chief conductor of the Bavarian State Opera in Munich. The city of his birth prized him greatly as a conductor, but the conservative public, and the impresarios serving that public, considered his compositions rather *outré*. Thus, the premiere was given in Frankfurt, with the composer conducting.

The fiery debate that swirled around the score when it was new was caused less by the music than by the conflicting programs Strauss proposed at varying times as its subject matter. Before the Frankfurt premiere, he authorized the following to be printed:

"First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns toward science, and tries in vain to solve life's problems in a fugue (third movement). The agreeable dance tunes sound and he becomes an individual. His soul soars upward while the world sinks far below him."

But that was neither his first (he had earlier leaked hints of a somewhat different program to the German press) nor last word on the subject. Strauss decided finally to put the matter to rest by prefacing the published score with the words of Nietzsche's opening paragraphs, the "Ode to the Sun," concluding in the exhortation to the creative spirit: "For too long we have dreamt music, now let us awake. We were nightwalkers. Let us now be daywalkers." The titles of the eight sections that follow the brass-percussion-organ depiction of the Sunrise were the only other programmatic clues left by the composer. In "Of Learning," the opening, three-note theme of the "Sunrise" evolves into a spectacular fugue. In the subsequent "The Convalescent," the preceding fugal subject reaches a peak of frenzied complexity before winding down to a gentle cello solo. With "The Dance Song," Nietzsche's ferocious philosopher, Zarathustra, breaks into a waltz. The dance's climax melts into the finale, "The Night Wanderer's Song," announced by a bell tolling midnight, and concluding peacefully, with high woodwinds repeating, ever more softly, a B-major chord, while at the bottom of the orchestra the basses play the low C with which *Also sprach Zarathustra* began. ❑

—H. G.

Herbert Glass, a columnist and critic for the Los Angeles Times *from 1971 through 1996, is also a frequent contributor to* Gramophone *and* The Strad. *He is English-language annotator for the Salzburg Festival.*

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years, is currently the Philharmonic's Archives Advisor. He continues to contribute regularly to the Philharmonic program book.

ABOUT THE ARTISTS

After conducting and composition studies in Budapest and Vienna, Hungarian conductor **ADAM FISCHER** was awarded a joint first prize in the 1973 Milan Cantelli Competition. He subsequently was selected for posts at Graz Opera, Karlsruhe and Freiburg, where he was General Music Director. His association with the Vienna State Opera began in 1973, where he has worked with many fine international singers in a wide range of productions. Major debuts have included La Scala (1986), Chicago Lyric Opera (1991), and Metropolitan Opera (1994). Additionally, Fischer has conducted many of the world's great orchestras, including those in Boston and Chicago, as well as the Los Angeles Philharmonic. Fischer also founded the Austro-Hungarian Haydn Festival and Orchestra in Eisenstadt, Austria – Haydn's birthplace – now an internationally established event that draws leading orchestras, ensembles and soloists. These concerts mark his Hollywood Bowl debut.

Violinist **SARAH CHANG,** now 18 years old, is one of classical music's most captivating and gifted young artists. Appearing in the music capitals of Asia, Europe, and the Americas, she has collaborated with nearly every major orchestra and conductor. Born in Philadelphia to Korean parents, Chang began to study the violin at age 4 and within a year had already performed with several orchestras in the Philadelphia area. Her early auditions, at age eight, for conductors Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra, respectively. She is the youngest artist ever to have been awarded the coveted Avery Fisher Career Grant. She also has received a Gramophone Award as Young Artist of the Year (1993) as well as Newcomer of the Year honors at the International Classical Music Awards in London (1994). Chang last appeared at the Hollywood Bowl in August 1997. ❑

LEXUS

jazz at the Bowl

Wednesday, July 7, 7:30 p.m.

"Love Scenes *Live*"

DIANA KRALL QUARTET

Diana Krall, piano and vocals;
Reg Schwager, guitar; Paul Gill, bass;
Kenny Washington, drums

THE CLAYTON-HAMILTON JAZZ ORCHESTRA

**Co-leaders: JOHN CLAYTON, bass;
JEFF CLAYTON, woodwinds;
JEFF HAMILTON drums**

Charles Owens, Rickey Woodard,
Keith Fiddmont, Lee Callet, woodwinds
Isaac Smith, Ira Nepus, George Bohanon,
Maurice Spears, trombones
Oscar Brashear, Eugene "Snooky" Young, Clay Jenkins,
Bobby Rodriguez, Bijohn Watson, trumpets
Bill Cunliffe, piano; Christoph Luty, bass;
Jim Hershman, guitar

Program selections and intermission will be announced from the stage.

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Dear Music Lovers,

Welcome to the opening concert of Lexus Jazz at the Hollywood Bowl. The Clayton-Hamilton Jazz Orchestra will be your guests for the entire summer and we promise that you will have unforgettably good times at each concert. Actually, one could think of our evenings with you more as "family reunions" than mere concerts. You see, whether you know it or not, you are now official members of our Clayton-Hamilton Jazz Orchestra "family." Get ready for some serious fun!

Tonight will be an example of what we are planning throughout our summer season. You will enjoy the remarkable Diana Krall and her group, doing what they have become world famous for — sultry ballads, swinging standards, and more. The "and more" part exemplifies the blueprint for all of our concerts: to artistically challenge our guests by writing music for them and featuring them with the Clayton-Hamilton Jazz Orchestra. So, tonight you will hear premiere arrangements of standards and original compositions that were made for tonight *only*. Tonight's program will not be heard anywhere else in the world.

During the coming months, we will explore jazz sounds together and you will meet and recognize the musical voices of your on-stage family members. What does eight brass playing with plunger mutes sound like? What happens when you combine oboe with saxophones? We'll bring you new sounds, historic sounds, and every night will be a celebration of the music that you are here for tonight.

Prepare yourself for a musical ride that will take you through different moods through our sounds. Prepare your feet — if you're alive, they'll probably move. If you can't stand it and you've got to move to the groove, seated or standing… well, I won't be able to stop you! Prepare yourself for an evening of the kind of Clayton-Hamilton Jazz Orchestra *fun* that you will experience every time we have another one of our "family reunions." We love the fact that you are here tonight and will always cherish the moments we spend together, us making music for you, you giving us the support that fuels us.

Tell those other family members that are missing out to not be absent from our next get-together. The more, the merrier!

With warmth from your fan,
John Clayton, Artistic Director of Jazz
Los Angeles Philharmonic Association

About the Artists

Canadian pianist and singer **DIANA KRALL** started classical piano lessons at age four and began her professional career at 15, playing three nights a week for the patrons of a local restaurant. After a stint at the Berklee College of

Music, Krall was introduced to Ray Brown by John Clayton, who suggested that she move to Los Angeles to study with Jimmy Rowles. Since 1990, Krall has made New York her homebase. She has recorded several popular CDs; her most recent recording on Impulse, *When I Look in Your Eyes,* was released earlier this month. In 1997, she received a Grammy Nomination for Best Jazz Vocal Performance. Krall last appeared at the Hollywood Bowl in August 1998.

JOHN CLAYTON is highly regarded as a performer, composer, and arranger, not only in jazz, but also in the popular and classical fields. He toured and recorded internationally with jazz pianist Monty Alexander and then began a two-year association with Count Basie and his Orchestra. Clayton is also a skilled classical player, having held the position of Principal Bass with the Amsterdam Philharmonic Orchestra for five years. Clayton is also active in music education, teaching at both USC and at UCLA. In November 1998, he was appointed the Los Angeles Philharmonic's Artistic Director of Jazz. Clayton has gained worldwide attention for his many award-winning compositions and arrangements, including three Grammy nominations.

THE CLAYTON-HAMILTON JAZZ ORCHESTRA, co-led by bassist John Clayton, and saxophonist **JEFF CLAYTON** and drummer **JEFF HAMILTON** – both artists with acclaimed careers of their own – has received critical and commercial praise for its rousing live concert and festival performances, and award-winning recordings. CD Review named the orchestra's first recording, *Groove Shop*, one of the best recordings of 1990. Esteemed jazz critic Leonard Feather awarded it his prestigious 26th- and 27th-annual

"Golden Feather Award" as both 1990's and 1991's "Best Big Band." In addition to performing and recording on its own, the orchestra is in demand by artists such as Quincy Jones, Joe Williams, Diana Krall, John Pizzarelli, Ernestine Anderson, Benny Carter, and Dr. John. Their most recent recording, *Explosive* – featuring vibraphonist Milt Jackson – has just been released on Qwest Records. ❑

HOLLYWOOD BOWL '99

Thursday, July 8, 1999, 8:30 p.m.

LOS ANGELES PHILHARMONIC
ADAM FISCHER, conductor
JULIAN RACHLIN, violin

MOZART — Symphony No. 25 in G minor, K. 183
Allegro con brio
Andante
Menuetto
Allegro

MOZART — Violin Concerto No. 3 in G major, K. 216
Allegro
Adagio
Rondo: Allegro
MR. RACHLIN

Intermission

MOZART — Symphony No. 40 in G minor, K. 550
Molto allegro
Andante
Menuetto
Allegro assai

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Symphony No. 25 in G minor, K. 183
Wolfgang Amadeus Mozart (1756-1791)

Mozart's career as a symphonist spanned the years 1764-1788, reflecting every compositional style with which he came into contact. The two traditions that made the deepest impression upon his musical thinking, especially up to 1773, were the Italian and Viennese.

It was while on tour in London (1764-65) that the eight-year-old Mozart was introduced to the Italian style through his acquaintance with J. C. Bach. The two symphonies that resulted from this contact reflect the fast-slow-fast sequence of movements characterisitc of the *sinfonia* that introduced many 18th-century Italian operas – an energetic opening, an andante of a *cantabile* nature, and a finale in 3/8 meter.

Mozart's symphonies of the early 1770s were influenced by the minor-key *Sturm und Drang* symphonies of Joseph Haydn, works of a decidedly emotional nature that relied on the Viennese symphonic tradition as their formal basis. Characteristics of this tradition that Mozart adopted were the addition of another movement (the minuet), usually between the slow movement and the finale, and the inclusion of a development section and full recapitulation in the opening movement. Which leads us to Mozart's Symphony No. 25 in G minor, composed in the fall of 1773.

Due to the rather dark nature of this piece compared to most of his other works, there has been much speculation as to the 17-year-old Mozart's psychological state while composing this symphony. There is no evidence that he was depressed or maladjusted, however. Indeed, just as he had absorbed and mastered the Viennese and Italian styles, Mozart was now preoccupied with writing a symphony in a minor key, perhaps influenced by the masters of *Sturm und Drang*.

The first movement opens with a rhythmically syncopated, melodically stark five-note motive stated in octaves. The two succeeding theme groups maintain the momentum created by the syncopated rhythm. Following a short development, the recapitulation brings back the material of the exposition. A brief coda stating the opening five-note motive in imitation increases the tension to the end of the movement.

In contrast to the rhythmic and harmonic drive of the first movement, the Andante projects a feeling of calm. The movement opens with a long-breathed, elegant melody, which alternates with brief passages of rapid imitation between strings and bassoons. The imitation creates a gentle motion that evokes the ghost of the Italian style with its lightness of texture.

The portentous beginning of the minuet, with its striking opening motive, alludes to that of the first movement. The trio, scored for wind instruments alone, brings back the light and air of the Andante, providing a break in the storm of the minuet proper. The finale is in many ways a summation of all the preceding movements, especially the first. The first and last movements share a nearly parallel construction of theme lengths and overall proportions, which serve to bind all four movements together within the balance of Classical symmetry.

— *Steven Lacoste*

Violin Concerto No. 3 in G major, K. 216
Wolfgang Amadeus Mozart (1756-1791)

As though the man's actual achievements weren't miraculous enough, people (beginning with the composer's Romantic biographers) have never tired of repeating the legends of Mozart's slightly unbelievable childhood and youth. And curiously enough, most of the best tales on closer examination are not Romantic embellishments; as a matter of fact, a good rule of thumb in separating the factual from the embellished in Mozart lore is to assume that the more far-fetched the legend is, the more likely it is to be true.

Legend insists that Mozart was able to play the violin after only a few lessons; the truth is that he had none at all. His father Leopold delighted in telling the story of the time that a violinist failed to appear at the Mozart residence in Salzburg for a chamber music rehearsal. When his six-year-old son volunteered to sit in for the missing musician and was reminded that he had never studied the instrument, he replied, "But surely, Papa, you don't have to study and practice to play second violin, do you?"

At the age of 14, Mozart became the concertmaster of the Prince Archbishop's orchestra and, during the next five years, wrote numerous demanding parts for solo violin in his orchestral serenades. Between April and December of 1775 he also composed his five violin concertos, presumably for his own use. (While we have no idea when or by whom the concertos were introduced, the absence of written cadenzas would tend to point to the composer.)

The eclectic style of the concertos reflects the fact that at 19, Mozart was already a widely traveled musician. A pleasing hodge-podge of the Italian, French, and German styles of violin writing, they are also a perfect mirror of the Rococo age in which they were written, an age fascinated by elegance, ornate decoration, and flippant luxury.

Completed on September 12, 1775, the G-major Concerto begins with a broad orchestral introduction whose principal theme is embellished slightly at the soloist's first entrance. An athletic second subject leads to the development, which, after an extraordinary series of modulations, concludes with a few bars reminiscent of operatic recitative.

The brief Adagio, lasting no more than 48 bars, is one of the most exquisite of all the composer's slow movements, a structure of simple purity, with muted strings, pizzicato bass, and broken triplet accompaniment.

The finale is a sparkling rondo in 3/8 time whose whimsical, folksy principal theme recurs five times. A startling surprise comes in the form of a haunting G-minor Andante, whose stately, pavane-like progress threatens to bring the movement to a halt. A Hungarian tune known as the "Strasbourger" animates the second contrasting episode. The rondo theme inevitably returns, and the Concerto closes with an infectious giggle.

—*Jim Svejda*

ABOUT THE PROGRAM

Symphony No. 40 in G minor, K. 550
Wolfgang Amadeus Mozart (1756-1791)

Perfection is a difficult if not well-nigh impossible judgment call to make about any human endeavor, and that certainly includes musical creativity. Gather together a dozen experts and there will probably be that many divergent opinions about any specific subject. However, in the world of music, there is one particular composition about which a consensus may occur: Mozart's Symphony No. 40 in G minor. Though obviously scientifically unmeasurable in an artistic entity, perfection has nonetheless been ascribed to the G-minor Symphony for its fusion of superb formal structure and Classically restrained tragic passion.

What constitutes perfection in a musical structure? For one thing, a symmetry to which even the most minute alteration is unthinkable, the whole standing, like a magnificent statue of ancient times, as an entity incapable of improvement. In the G-minor Symphony, not a note is out of place, not a note is superfluous.

How does one measure and judge definitively the emotional tone of this or any musical work? With no small difficulty. Yet Mozart's 40th Symphony is generally regarded as one of the most eloquent symphonic expressions of the late 18th century.

In itself, the work is a supreme accomplishment. But that it is the centerpiece in a series of masterworks – Mozart's final three symphonies – written in a period of six weeks in the summer of 1788, a time of gnawing worry and discouragement in Mozart's life. The composer was in bad financial straits, though that was nothing new. He had given up many pupils the year before in order to visit Prague for rehearsals of his opera *Don Giovanni*. The city that had taken *Le nozze di Figaro* to its heart ecstatically in 1786 welcomed the new opera enthusiastically in 1787. But it sent Mozart away none the richer, and by the summer of the three symphonies he was writing to friends pleading for loans. It was in these humiliating circumstances – without any known commission to compose them – that Mozart conceived the crowning glories of his orchestral output.

Even with the myriad problems pressing in on him, Mozart, carrying on in the manner to which he had been conditioned, tossed his head as if without a care in the world in Symphonies Nos. 39 and 41. In No. 40, however, he gave voice to intense emotions. The Symphony begins with restless violas accompanying the main theme, a glorious melody that has within its first phrase – a sighing idea ending with a dramatic upward leap – the strong stuff of symphonic development. Those first three notes alone not only unify the movement, but also become enormously expressive through Mozart's manipulation of them harmonically, dynamically, and orchestrally. This combination of structural clarity and tautness with elements of pathos, vigor, and lyricism results in music containing an uncanny premonition of 19th-century Romanticism. Here is the progenitor of Beethoven and those who followed.

Having let down his emotional guard in the first movement, Mozart restores it in a slow movement where expressiveness is filtered through courtly mannered grace and beauty. Unlike some of his slow movements, which became places for deeply expressive soul-bearing, this Symphony's slow movement retains its poise and its elegant stance. Then, in the following minuet, instead of dancing elegantly, Mozart is all brash, taut G-minor vigor, except for a G-major trio respite.

Unlike Beethoven's minor-key symphonies, which end in major-key triumph, this Symphony maintains its dramatic image in the last movement by being impetuous, driving, and, other than for a graceful second theme, unrelentingly intense up to its final G-minor exclamation point – a perfect ending to a work of absolute perfection. ❑

—Orrin Howard

Composer and writer Steven Lacoste, the Los Angeles Philharmonic's Archivist, holds a Ph.D. from UCLA.

Jim Svejda, host of the popular syndicated radio series, The Record Shelf, *which is heard locally on 91.5 KUSC, annotates programs for the Oregon Symphony and the New World Symphony.*

Orrin Howard, who annotated Los Angeles Philharmonic programs for more than 20 years while serving the Orchestra as Director of Publications and Archives, is currently the Philharmonic's Archives Advisor.

ABOUT THE ARTISTS

For a biography of **ADAM FISCHER**, *please see page P-3.*

Violinist **JULIAN RACHLIN** was born in 1974 in Vilna, Lithuania, and has lived in Vienna since 1978. He began formal study at the age of six, entering the Vienna Conservatory to work with Boris Kuschnir in 1983. Rachlin gained international acclaim at age 13 when he was named "Young Musician of the Year" at the Eurovision competition held in Amsterdam's Concertgebouw, which led to an invitation from Lorin Maazel to play at the Berlin Festival with the Orchestre National de France. Since then, he has collaborated with conductors such as Charles Dutoit, Bernard Haitink, James Levine, Zubin Mehta, Yehudi Menuhin, Riccardo Muti, and André Previn.. Rachlin has performed with several internationally known orchestras, including the Vienna Philharmonic, the London Symphony, the Israel Philharmonic, the Orchestra del Teatro alla Scala, the Chicago Symphony, and the Philadelphia Orchestra. He made his debut with the Los Angeles Philharmonic in November 1993, last appearing at the Hollywood Bowl in 1996. ❑

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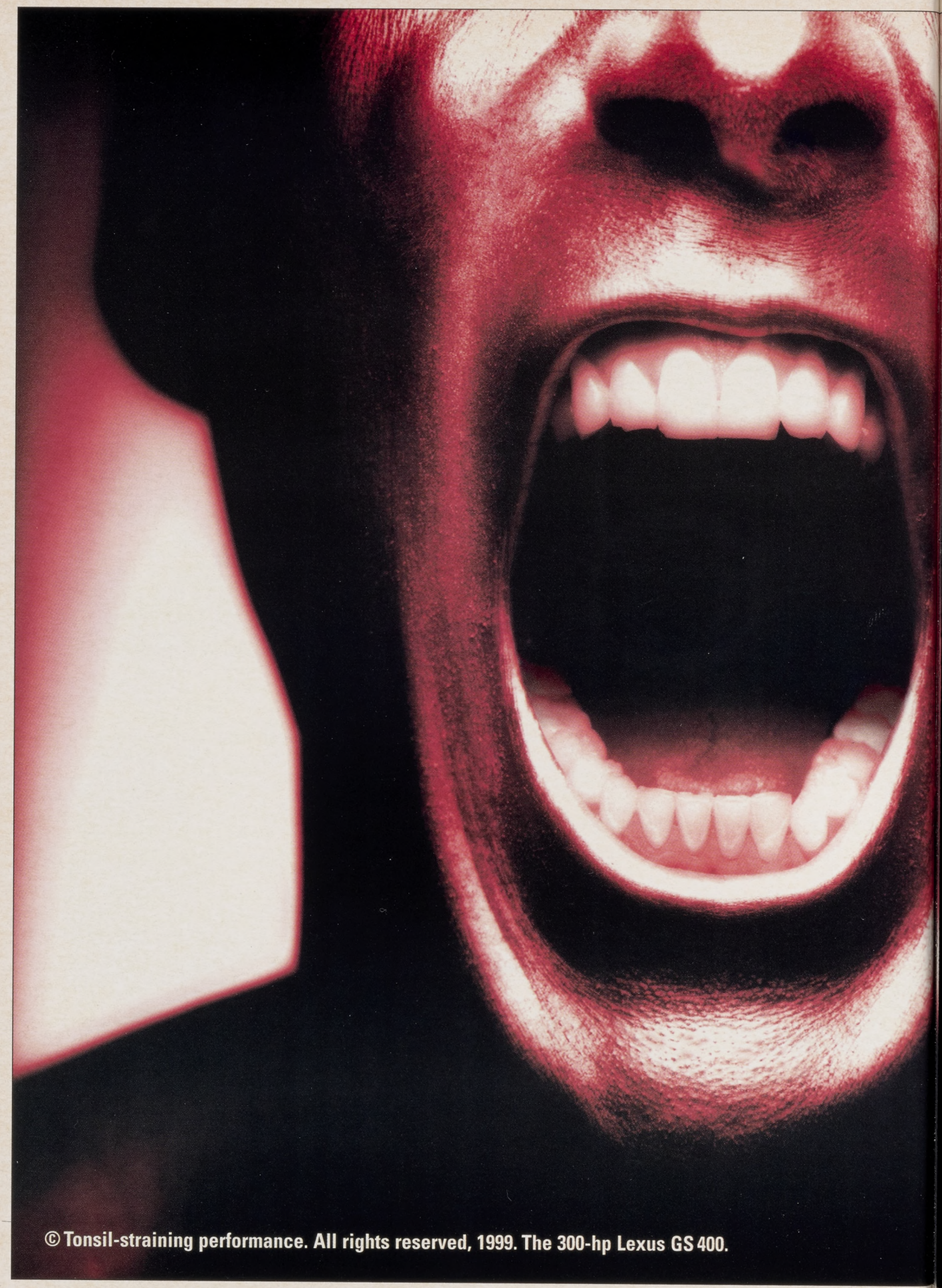
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Friday and Saturday, July 9 and 10, 8:30 p.m.

HOLLYWOOD BOWL ORCHESTRA
JOHN MAUCERI, conductor
SUSAN EGAN, MARILYN HORNE, DAVIS GAINES, JUSTINO DÍAZ, vocalists
THE MITCH HANLON SINGERS

"100 Years of Broadway"
***Celebrating the 50th Anniversary of* South Pacific**

HERBERT	Overture from *Naughty Marietta*
WEBBER/ELIOT	"Memory" from *Cats*
SONDHEIM	"Getting Married Today" from *Company* MS. EGAN
PORTER	"Begin the Beguine" from *Jubilee*
LEIGH/DARION	"The Impossible Dream" from *Man of La Mancha* MR. DÍAZ
LOEWE	Overture from *My Fair Lady*
RODGERS/HART	"Bewitched" from *Pal Joey*
G. GERSHWIN/ I. GERSHWIN	"The Man I Love" from *Strike Up the Band* MS. HORNE
GUETTEL	*The Light in the Piazza: Three Songs for Orchestra* World Premiere
RODGERS/ HAMMERSTEIN	"Soliloquy from" *Carousel*
KERN/ HAMMERSTEIN	"Ol' Man River" from *Show Boat* MR. GAINES

Intermission

Rodgers & Hammerstein's
South Pacific
Music by **Richard Rodgers**
Lyrics by **Oscar Hammerstein II**
Book by **Oscar Hammerstein II** and **Joshua Logan**
Adapted from the Pulitzer Prize-winning novel
Tales from the South Pacific by **James A. Michener**

World premiere concert performance of the film orchestrations

Main Title
"Bloody Mary" (Mitch Hanlon Singers)
"Bali Ha'i" (Ms. Horne)
"A Cockeyed Optimist" (Ms. Egan)
"Twin Soliloquies" (Mr. Díaz, Ms. Egan)
"Some Enchanted Evening" (Mr. Díaz)
"A Wonderful Guy" (Ms. Egan)
"Younger than Springtime" (Mr. Gaines)
"Happy Talk" (Ms. Horne)
"You've Got to Be Carefully Taught" (Mr. Gaines)
"This Nearly Was Mine" (Mr. Díaz)
"Dites-moi"/Finale Ultimo (Company)

Selections from South Pacific are presented by special arrangement with The Rodgers and Hammerstein Theatre and Concert Libraries, 229 West 28th Street, 11th Floor, New York, NY 10001.

GERSHWIN, ARR. HEALEY	"Strike Up the Band" from *Strike Up the Band* (with fireworks)

Gene Evans, Special Effects Consultant
Fireworks by PyroSpectaculars

Steinway is the official piano of the Hollywood Bowl.

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Programs and artists subject to change.

For biographies of this weekend's other artists, please see pages P-11 to P-13 in the Hollywood Bowl *program book.*

THE MITCH HANLON SINGERS were formed in 1992 for the Hollywood Bowl by Mitch Hanlon. Their first project was in the recording studio, singing with Julie Andrews on the Hollywood Bowl Orchestra's award-winning Philips recording of *The King and I.* The Mitch Hanlon Singers are also heard on the orchestra's recorded collection of music written for science fiction films, *Journey to the Stars.* The Mitch Hanlon Singers, made up of professional vocalists from throughout the Los Angeles metropolitan area, have performed numerous times at the Hollywood Bowl. Last winter, they completed a second tour of Japan with the Hollywood Bowl Orchestra.

The Mitch Hanlon Singers

July 9 & 10, 1999
Mitchell Hanlon, director
Lisa Ann Hill, assistant

Sopranos
Jeanine Benson
Myrona DeLaney
April Dooley
Rachel Fiefer
Ann Ferreira
Jenny McGlinchy
Sarah Meals
Courtney Wagner
Jordan Wood

Tenors
Michael Criste
James Freitas
Justin Gehrls
Steve Janji
Trevor Olsen
Augustine Pozo
Scott Ruiz
Steve Smith
Ryan Snyder

Altos
Angela Allen
Christi Brockway
Laura Gregory
Tracy Hanlon
Irene Headland
Lisa Ann Hill
Hilary Russell
Katie Zerga
Jennifer Trevour

Basses
Kyle Barisich
David Headland
James R. Hill
John Doyle Hill
Bill Lett
Tom Proprofsky
Kevin Rogers
David Shaffer
Jeff Vandenburgh

Upcoming Concerts at the HOLLYWOOD BOWL

July 13, 8:30 p.m.
RUSSIAN TALES
Los Angeles Philharmonic
Andrew Litton, conductor
Gil Shaham, violin
Prokofiev: Violin Concerto No. 1
and *Ivan the Terrible* with scenes
from Eisenstein's legendary film

July 15, 8:30 p.m.
Los Angeles Philharmonic
Andrew Litton, conductor
Giovanni Bellucci, piano
Berlioz: *Benvenuto Cellini* Overture
Beethoven: Piano Concerto No. 1
Tchaikovsky: "Little Russian" Symphony

July 16 & 17, 8:30 p.m.
VIVE LA FRANCE!
Hollywood Bowl Orchestra
John Mauceri, conductor
Marcel Marceau, special guest
Bruce Dukov, violin
Works by Offenbach and Bizet, plus
music from *Les Misérables* and Ravel's
Boléro with a fireworks spectacular

July 18, 7:30 p.m.
A MUSICAL STORYBOOK
Hollywood Bowl Orchestra
George Daugherty, conductor
Amy Tan & Peter Dennis, narrators
An evening of animation and
imagination featuring Chuck Jones'
version of *Peter and the Wolf* and
Amy Tan's delightful *The Chinese
Siamese Cat*

July 21, 7:30 p.m.
JAZZ PICANTE
Clayton-Hamilton Jazz Orchestra
West coast Latin Jazz giants Poncho
Sanchez, Tolú, and Andy Vargas come
together for a once-in-a-lifetime evening.

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HOLLYWOOD BOWL '99

Friday and Saturday, July 9 and 10, 8:30 p.m.

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JOHN MAUCERI, conductor
JUSTINO DÍAZ, SUSAN EGAN, DAVIS GAINES, MARILYN HORNE, vocalists
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PORTER	"Begin the Beguine" from *Jubilee*
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G. GERSHWIN/ I. GERSHWIN	"The Man I Love" from *Strike Up the Band* MS. HORNE
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GERSHWIN, ARR. HEALEY — "Strike Up the Band" from *Strike Up the Band* (with fireworks)

Gene Evans, Special Effects Consultant
Fireworks by PyroSpectaculars

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Programs and artists subject to change.

100 Years of Broadway

"The glittering world of musical theater is an enormous field that includes everything from your nephew's high school pageant to *Götterdämmerung*. And somehow in that great mass of song and dance and drama lies something called the American musical comedy — a magic phrase. We seem to be addicted to it; we pay enormous sums to attend it; we discuss it at breakfast and at cocktail parties with a passion otherwise reserved for elections and the Dodgers."

Conductor and composer Leonard Bernstein delivered these opening words in a 1956 television broadcast about the origins of the American musical. Like Bernstein's broadcast, this weekend's program, "100 Years of Broadway," aims to chronicle the history of that wholly unique genre.

Wholly unique? Well, the musical didn't just fall to earth from the sky, but it did develop from older forms into something different and new. Victor Herbert's **Overture from *Naughty Marietta*** (1910) provides a good example of the foundations upon which the musical was built. Nobody would claim that *Naughty Marietta* is a musical the same way that fully developed examples of the genre like *The Sound of Music* or *Sweeny Todd* are. In fact, Herbert labeled the work a comic opera, acknowledging his debt to European influences. What justifies claims that Herbert was one of the fathers of the musical are the confidence and energy that pervade his music, giving it an American spirit, and his ability to easily move between forms borrowed from romantic operetta, satire, vaude-ville, and grand opera.

By the closing years of the next decade, the American musical was poised to enter its first golden age. The musical fulfilled the promise of Herbert's earlier contributions in the works of Jerome Kern, Cole Porter, and George Gershwin. Collaborating with lyricists like Moss Hart, Oscar Hammerstein II, and Ira Gershwin, these composers produced some of the genre's first masterpieces. Numbers like **"The Man I Love" from *Strike Up the Band*** (1927), **"Ol' Man River" from *Show Boat*** (1927), and **"Begin the Beguine" from *Jubilee*** (1935) are just some of the gems from the scores of this era. "Ol' Man River," with its flowing, inevitable melody, is perhaps one of the most famous numbers from any musical.

In the 1940s and '50s, the musical blossomed, propelled to new heights by the composer/lyricist teams of Richard Rodgers and Hammerstein, and Frederick Loewe and Alan Jay Lerner. The former duo produced such classics as *Oklahoma!, Carousel,* and *The King and I,* while the latter penned *Brigadoon* and *Camelot,* among others.

Loewe's **Overture from *My Fair Lady*** (1956) provides a good idea of the flavor of his works, with their catchy, singable tunes. Loewe was actually born in Vienna and studied with several of European music's heavy hitters, including Ferruccio Busoni and Eugen D'Albert, before moving to New York in 1924. *My Fair Lady* boasts some of his greatest music — and some of Lerner's catchiest lyrics — including numbers like "I Could Have Danced All Night" and "On the Street Where You Live."

Rodgers had an illustrious career going before he began collaborating with Hammerstein – witness **"Bewitched, Bothered, and Bewildered" from *Pal Joey*** (1940), with lyrics by Hart. The musical follows the career of a sleazy nightclub singer, Joey, who charms his way into the patronage of a bored socialite who expresses her feelings for him in this number. The Rodgers and Hart collaboration was a fruitful one, producing several other famous songs like "My Funny Valentine" and "The Lady is a Tramp."

The Rodgers musicals more familiar to today's audiences come from his years spent working with Hammerstein, and two of these feature on tonight's program. The first, ***Carousel,*** premiered in 1945, two years after the duo's first collaboration, *Oklahoma!.* In *Carousel,* Rodgers and Hammerstein tackled a heavier subject and expanded the musical scope of their work, using a 40-piece orchestra, one of the largest on Broadway at that time. The musical follows Julie and Billy, two young characters who fall in love. Billy is a tough carnival worker who wins Julie's heart by giving her a ride on the carousel. The two marry, and soon, Julie discovers she's expecting. To support the child, Billy tries to rob a bank with the help of a friend, but gets killed during the attempt. In heaven, he has to redeem himself by doing something to help his daughter and his wife. In Billy's "Soliloquy," Rodgers and Hammerstein provide space for the character to develop in detail, exploring emotions in a way that new subject matter and musical expression allowed.

Rodgers and Hammerstein found furhter success with ***South Pacific*** (1949). They wrote the show with performers already in mind, and renowned ones at that — Mary Martin and Ezio Pinza. Martin's Broadway career had lasted over a decade by 1949, her breakthrough having come in 1938 with her performances in Porter's *Leave It to Me.* Her rendition of the show's hit number "My Heart Belongs to Daddy" had guaranteed her immediate success. Rodgers asked her to play Nellie Forbush, a young American nurse from Little Rock visiting an island in the South Pacific, in his new project. Pinza was one of the stars of New York's Metropolitan Opera during the 1930s and '40s, lavishing his glorious bass on just about everything the house could offer him in the Italian and French repertory. By 1949, he had retired from the Met and was looking for something to do. When Rodgers heard Pinza was available, he knew the bass would be perfect for the role of Emile de Becque, the older, worldly French plantation owner living on the island.

The show was an overwhelming success, spending nearly five years on Broadway with a run of 1,925 performances. Just about every song in the score was a hit. Emile and Nellie's "Twin Soliloquies" witness the nurse and the Frenchman falling reluctantly in love, and Emile reflects on his luck in the ensuing "Some Enchanted Evening," which gave Pinza one of the show's great moments. Mary Martin got a gem, too, with "A Wonderful Guy," where she realizes she's in love with Emile. Bloody Mary, the Tonkinese trinket-seller, has another of the show's best numbers,

"Bali Ha'i." The song's opening tritone sets the exotic mood as she describes a mysterious island shrouded in mist on the horizon, beckoning the American sailors since it is rumored to be overflowing with young French women. Bloody Mary takes Lt. Joe Cable, one of the sailors, to Bali Ha'i and introduces him to her daughter, inspiring the soaring, melodic tenor number "Younger Than Springtime." The show included several other hits and some equally worthy moments that garnered less attention, both of which grace this program of extended excerpts from the musical. And using two singers from the world of opera, Marilyn Horne and Justino Díaz, alongside two Broadway stars, Susan Egan and Davis Gaines, presents the contrast Rodgers and Hammerstein sought when they originally conceived *South Pacific.*

In the 1960s and '70s, Stephen Sondheim carried on the Broadway traditions of earlier composers and lyricists. He studied with Hammerstein as a young man, Sondheim first achieved success as a writer, penning the lyrics for Bernstein's *West Side Story* and Jule Styne's *Gypsy.* He had his first hit with *A Funny Thing Happened on the Way to the Forum* (1962), but his first truly groundbreaking work came with ***Company*** (1970). Here, Sondheim wove the style of a revue into the structure of the musical, switiching between sketches and songs. He unified the whole with an underlying theme — the adverse effects of the big city on human relationships, something the number "Getting Married Today" explores.

Man of La Mancha (1965), with its deftly constructed book by Joe Darion and music by Mitch Leigh, interweaves the story of Don Quixote and the errant knight's creator, author Miguel Cervantes. The score took on a life of its own since its premiere, with "The Impossible Dream" becoming one of its most popular numbers.

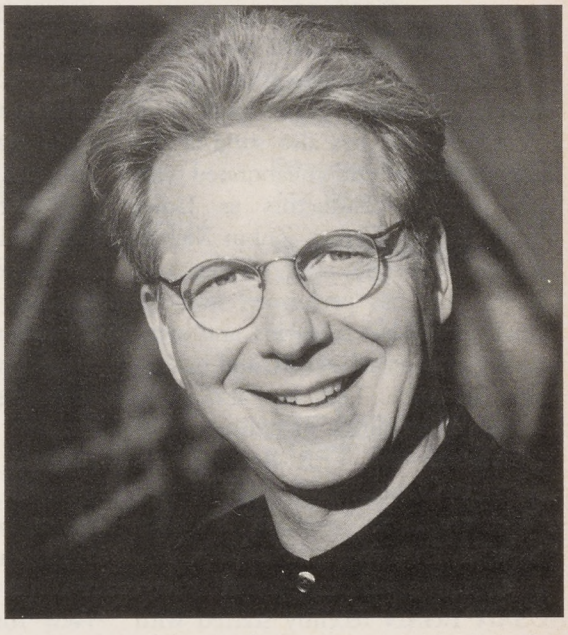
Before Sondheim, before Darion and Leigh, and before countless other shows and artists that have captivated the American imagination, Bernstein closed his 1956 broadcast with some reflections on where the musical could go from the start provided by Rodgers, Porter, Gershwin, and Loewe. "We are in a historical position now similar to that of the popular musical theater in Germany just before Mozart came along. In 1750, the big attraction was what they called the *Singspiel,* which was the *Annie Get Your Gun* of its day, star comic and all. This popular form took the leap to a work of art through the genius of Mozart. After all, *The Magic Flute* is a *Singspiel;* only it's by Mozart. We are in the same position; all we need is for our Mozart to come along."

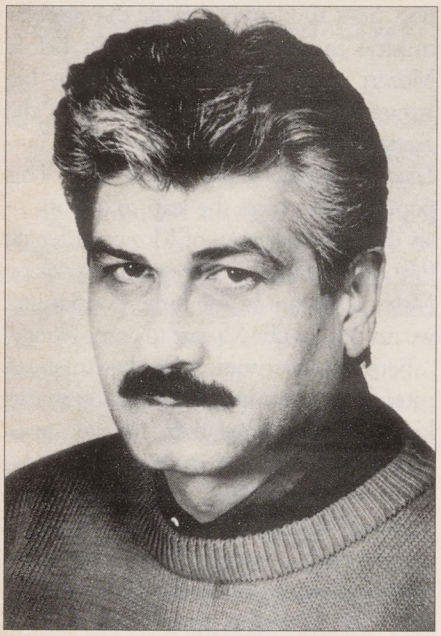
Bernstein was waiting for the American musical to evolve into American opera; we know it hasn't done that. Instead, composers and lyricists have developed something entirely unique, something that we've imported to Europe instead of the other way around – witness, for example, the enduring success of Andrew Lloyd Webber. As far as the last century of Broadway is concerned, America has had its Mozart several times over. ❑

– John Mangum

John Mangum is the Assistant Editor of Hollywood Bowl Magazine *and a Ph.D. candidate in history at UCLA.*

This summer, **JOHN MAUCERI** returns to the Bowl for his ninth season as Principal Conductor of the Hollywood Bowl Orchestra, having served at the helm since its inception in 1991. He has served as Music Director of the Teatro Regio in Turin, Italy for the past three years and was music director of Scottish Opera for seven years. He has conducted many of the world's greatest symphony orchestras on both sides of the Atlantic, as well as opera companies including the Royal Opera, Covent Garden, La Scala, the Metropolitan Opera, and the San Francisco Opera. Mauceri has been one of the principal forces behind the movement to preserve two of America's great art forms — the American musical and music for the American cinema. His writings and performances have significantly expanded the definition of American music, as well as twentieth-century music. In December, Mauceri was selected by CNN for its "Voices of the Millennium," a series of interviews with the world's most important voices of change. Mauceri has recorded extensively for Philips Classics with the Hollywood Bowl Orchestra and for London/Decca, principally their Kurt Weill and *Entartete Musik* series, and has won numerous awards, most recently the Berlin Prize from the American Academy in Berlin, the first time they have so honored a musician. The prize will enable Mauceri to complete his book on twentieth-century music and the influence of World War II on the classical music world. His recordings have received a Grammy, an Edison Prize, four Deutsche Schallplatten prizes, the Diapason d'Or, and a Billboard "Album of the Year" award. As a producer, he has won a Tony, as well as an Olivier Award, and in 1995 he won an Emmy as a writer for television.



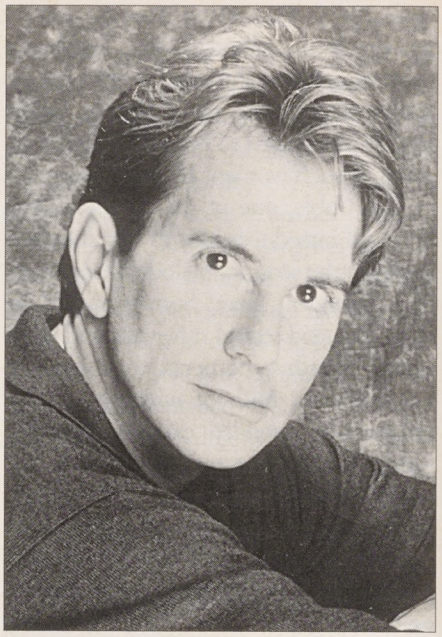


One of the world's foremost baritones, **JUSTINO DÍAZ** has had a long and distinguished career since he made his debut opposite Joan Sutherland in Bellini's *I puritani* at Carnegie Hall. He soon became a regular at New York's Metropolitan Opera, where his notable roles have included the premiere of Samuel Barber's *Antony and Cleopatra* and most of the major baritone roles in the repertory. He has also appeared at the Teatro alla Scala Milan, the Vienna State Opera, the Royal Opera Covent Garden, San Francisco Opera, and L.A. Opera. He has also sung at the Salzburg festival and collaborated with such notable conductors as James Levine, Carlos Kleiber, Zubin Mehta, Leonard Bernstein, and Herbet von Karajan. He has performed over 85 operatic roles, 40 oratorios and symphonies, numerous recitals, and in television and film. Díaz has also made numerous recordings, including one of *South Pacific* for TER Records. He makes his debut at the Hollywood Bowl with this weekend's performances.

SUSAN EGAN recently starred with Carol Burnett in Stephen Sondheim's *Putting It Together* – a production that opens on Broadway later this year. She is best known for originating the role of Belle in *Beauty and the Beast* on Broadway, for which she was nominated for both a Tony and a Drama Desk Award. She also voiced the character of Meg, Disney's *femme fatale* in the animated feature *Hercules.* Egan has acted in several films and numerous television programs, including *Man of the Century* – which won the Audience

Award at the 1999 Slamdance Film Festival – *Kiss and Tell, All My Children,* movies-of-the-week, and numerous specials including PBS's *Great Performances: Rodgers and Hart.* She has sung with orchestras across the country and performed at the Dorothy Chandler Pavilion, the Kennedy Center, and Carnegie Hall. Egan attended Orange County High School of the Arts and UCLA, where she won the Carol Burnett Award. She makes her Bowl debut with these performances.

DAVIS GAINES performed the title role in Andrew Lloyd Webber's *The Phantom of the Opera* more than 2,000 times during the musical's five-year run in Los Angeles, San Francisco, and New York. He received the Bay Area Critic's Award for Best Actor, and remains the longest-running Phantom of Los Angeles and Broadway. Most recently, he appeared in Los Angeles



with Kelsey Grammer and Christine Baranski in the 20th-anniversary production of Stephen Sondheim's *Sweeney Todd.* In addition to his extensive list of stage, television, and film appearances, Gaines has sung with virtually every major symphony orchestra in North America, including with the New York Pops at Carnegie Hall and the Hollywood Bowl Orchestra at the Hollywood Bowl. Besides his critically acclaimed debut solo CD, *Against the Tide*, his voice can be heard on 19 cast recordings and compilation albums. He is currently working on his second solo CD, featuring the songs of Sammy Cahn. Gaines last appeared at the Bowl in 1997.

Since her sensational 1960 debut in Berg's *Wozzeck* at San Francisco Opera, **MARILYN HORNE** has become one of the world's most popular and respected performers. She celebrated 25 years as a leading lady at the Metropolitan Opera and 35 years at the San Francisco Opera. Marilyn Horne's many worldwide prizes include the Commander of the Order of Arts and Letters from France's Ministry of Culture, the Commendatore al Merito della Repubblica Italiana, the Fidelio Gold Medal from the International Association of Opera Directors, and

the Covent Garden Silver Medal for Outstanding Service. In 1992, she received the National Medal of the Arts from President Bush and the National Endowment for the Arts, and President Clinton named her a Kennedy Center Honoree in 1995. Horne continues to enjoy an active career, performing in public steadily since she was four years of age. She last appeared at the Hollywood Bowl in July 1995. ❑

The Los Angeles Philharmonic Association's programs are made possible, in part, by generous grants from the National Endowment for the Arts; the California Arts Council, a state agency; the Los Angeles County Board of Supervisors; the Los Angeles County Arts Commission; and the City of Los Angeles Cultural Affairs Department.

The Los Angeles Philharmonic Association thanks the Los Angeles County Board of Supervisors for its valued cooperation in continuing to bring great music to the people of Los Angeles. Yvonne Brathwaite Burke, Chair — Supervisor, Second District; Gloria Molina — Supervisor, First District; Zev Yaroslavsky — Supervisor, Third District; Don Knabe — Supervisor, Fourth District; Michael D. Antonovich — Supervisor, Fifth District.

The Hollywood Bowl Orchestra

John Mauceri, Principal Conductor

July 9 & 10, 1999

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Bruce Dukov, *Concertmaster*
Rachel Purkin, *Principal*
Jay Rosen, *Associate Principal*
Eun-Mee Ahn
Rebecca Bunnell
Lily Ho Chen
Ronald Clark
Charles Everett
David Ewart
Natalie Leggett
Katia Popov
Barbra Porter
Guillermo Romero
Mari Tsumura

Second Violins
Robin Olson, *Principal, Associate Concertmaster*
Patricia Johnson, *Associate Principal*
Jennifer Bellusci
Nicole Bush
Pamela Gates
Tiffany Hu
Razdan Kuyumjian
Liane Mautner
Carolyn Osborn
Chris Reutinger
Olivia Tsui
Vivian Wolf

Violas
Ben Simon, *Principal*
Janet Lakatos, *Associate Principal*
Robert Becker
Dmitri Bovaird
Matthew Funes
Jennie Hansen
Carrie Holzman-Little
Carole Kleister-Castillo
Harry Shirinian
David Stenske

Cellos
Dennis Karmazyn, *Principal*
Larry Corbett, *Associate Principal*
Barbara George
Roger Lebow
Steve Richards
Sebastian Toettcher
Kevan Torfeh
Richard Treat

Basses
Timothy Barr, *Principal*
Denise Briese, *Associate Principal*
Jeff Bandy
Domenic Genova
Gary Lasley
Barry Newton
Section strings listed alphabetically.

Flutes
Louise DiTullio, *Principal*
Gary Woodward

Piccolo
Steve Kujala

Oboes
John Ellis, *Principal*
Chris Bleth

English Horn
Catherine Del Russo

Clarinets
Gary Bovyer, *Principal*
Jim Ercole

Bass Clarinet
Ralph Williams

Bassoon
David Muller, *Principal*
Carole McCallum

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Allen Savedoff

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Doug Masek

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Jon Lewis, Associate *Principal*
Rob Frear

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at the Hollywood Bowl

Sunday, July 11, 8:30 p.m.

"Tango and Romance"

SUSANA BACA
(selections to be announced from the stage)

Intermission

JUAN JOSÉ MOSALINI
& HIS GRAND ORCHESTRA DE TANGO

Part I

Lo Que Vendrá	Astor Piazzolla
Al Maestro con Nostalgias	Carlos Garcia
Nostalgico	Julian Plaza
Maria	Anibal Troilo et Catulo Castillo
Retrato de Julio Ahumada	Leopoldo Federico
Romance de Barrio	A. Troilo
Dominguera	J. Plaza
Bien al Mango	Raul Garello
Cuartito Azul	Mariano Mores
Adios Nonino	A. Piazzolla

Part II

Bando	A. Piazzolla
De Contrapunto	Emilio Balcarce
Balada Para mi Muerte	Ferrer Piazzolla
La Bordona	E. Balcarce
Tres Minutos con la Realidad	A. Piazzolla
Cabulero	L. Federico
Patio Mio	A. Troilo
Bordoneo y 900	Osvaldo Ruggero
El Patio de la Morocha	A. Troilo
A Fuego Lento	Horacio Salgán

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Susana Baca:

The Soul of Black Peru

Most people first heard the voice of Susana Baca on a CD compilation called *The Soul of Black Peru.* Did people even know that there were people of African descent in Peru? Probably not, any more than the African roots of tango are common knowledge. Susana's music, like tango, is a fascinating mix of many different musical roots. Like the tango, there are rhythms from Africa, Spanish folk music, and Indian (in this case Inca) songs. Most African slaves came from the Congo, though their cultural identities and past were obliterated by slavery. Much of Susana Baca's work can be summed up by the Spanish word recuperar: the word means to recover the past, to rescue it from the ravages of time. The word carries the meaning of a search for roots, identity, recovery, healing, and improving things. Growing up in a country that denied its African heritage, Baca struggled to bring together the remnants of Peru's African past with the current music trends in Peru. She uncovered the core of Afro-Peruvian music through interviewing older generations in touch with the past, including her parents, who still remembered pieces of this very incomplete puzzle. What she uncovered so moved her that she became like a missionary, giving voice to a people and a past that was in danger of disappearing. This is what Susana Baca's music is about.

Tango: The Forbidden Dance

The forbidden dance. A war between legs. Born in the brothels of Buenos Aires. Banned by the Vatican. Sensual yet violent, a dance of both power and vulnerability, intensity and restraint. A battle of the sexes where the man always loses. Called "A wail of fatality, of destinies engulfed in pain." All of this is tango, the musical soul of Argentina. No wonder it still captivates so many people everywhere.

Tango is a mixture of many things: the Cuban *habanera*, Viennese waltzes, Italian popular songs, and African rhythms. It came from poor European immigrants who went to Buenos Aires in search of better lives. Finally, tango also embodied the fiercely proud and independent spirit of the Argentine gauchos who raised cattle on Argentina's flatlands, the pampas.

Tango emerged in the 1880s in the new suburbs, the poor neighborhoods of Buenos Aires, where urban crowding of new immigrants created situations of hardship, homesickness, poverty and violence. Many of the immigrant workers left their wives and families behind, and sought respite in neighborhood brothels. Here the poor workingmen could drown their troubles in drink and find female companionship. These early portemesickness, poverty and violence. Many of the immigrant workers left their wives and families betlessness and disenfranchisement they felt as strangers in a new land.

Originally the tango was danced by men waiting in the bordellos, transformations of gestures used in both knife fights and sexual activity. The early dance also developed as a way of acting out the relationship between the prostitute and her pimp. Many of the first tangos were actually named after famous characters in Buenos Aires' bordellos. By 1925, the tango had left the urban ghetto that gave birth to it. Not only had it developed as a song form, but it was gaining acceptance from the upper and middle classes. There were still vestiges of violence and confrontation in the tango, though it had become a more sophisticated and romanticized dance form.

Its first big international star was Carlos Gardel. Gardel was actually born in Toulouse, France, in 1890, but came to Buenos Aires as a young child. In the early 1920s, Gardel toured and conquered Europe, sold thousands of recordings, and eventually became a true "matinee idol" as a star of stage and film. Indeed, Gardel was one of the first international music superstars: he cut a dashing figure with his pomaded hair, expensive suits and luxurious lifestyle. And like many popular heros whose early deaths contributed to their legend, Gardel died early, at age 46, in a plane crash in Cali, Colombia. When his remains reached Buenos Aires in February of that year, his funeral drew the biggest crowds in the country's history. Gardel also brought the tango craze to Europe, where it was glamorized and danced by the high society in London, Paris, and other fashion capitals. Tango had come far from the Buenos Aires' turn-of-the-century social underbelly.

Some say the word tango comes comes from the Latin word tangere, meaning "to touch." Many scholars suggest that the word derives from a rhythm brought to Uruguay from Africa called candombé (the rhythm sounds like "tan-go, tan-go"). Candombé was brought by West African slaves disembarking onto the Rio de la Plata, the river that separates Uruguay and Argentina. That rhythm fused with the habanera, which traveled from Cuba to Europe in the 19th century, became hugely popular there, and came to Argentina with the wave of immigrants from Europe. Add Italian, Greek and other European folk popular songs to the mix and you have the recipe of tango. One final ingredient is the milonga, music from the Argentine pampas that combined native Indian rhythms with music of the early Spanish

The key instrument of the tango is the bandonéon, an accordion-type instrument invented in 1854 by the Hohner Instrument Company of Germany. It was intended for use in poorer rural German churches that couldn't afford pipe organs. The first bandonéon came to Argentina in 1886. Renowned contemporary tango composer Astor Piazzolla has recounted the irony of the instrument's coming from churches in Germany and ending up in the brothels of Buenos Aires. Not to be confused with the standard accordion with its keys set up in the familiar black and white keyboard manner, the bandonéon has tiny rows of buttons on both sides. It is devilishly difficult to play, and when the bellows is fully extended the instrument reaches a serpentine seven feet. Like the tango, it is very dramatic to watch.

The Vatican condemned the tango, as it had the waltz decades earlier, as a lascivious dance. In 1914, the order came down from the Curate Cardinal of Rome, forbidding the tango, and the Italian War

ABOUT THE PROGRAM

Minister wrote a by-law officially prohibiting the tango throughout Italy. The Vatican thought the tango was primitive: it had not yet acquired its romanticized, stylized formality that developed during the 1920s with Carlos Gardel and others. A small contingent of tango dancers, seeking an audience with the Pope Pius X to protest the ban, travelled from Buenos Aires to Rome. They demonstrated the tango, dancing with "utmost scrupulousness," according to an account of the meeting. The Pope laughed, saying: "I understand you like to dance; we are in carnival time and you are young. So dance and enjoy it. But why adopt such ridiculous and barbaric contortions from Black and Indian people? Who not choose instead one of our nice Italian dances?"

The tango hit big in Paris in the 1920s and '30s, peaking internationally with the rise of Carlos Gardel. The 1940s are known as the Golden Age of Tango, when there were numerous all-night clubs that catered to the needs of tanguistas who danced until the dawn. Bands like those of Anibal Troilo and Osvald Pugliese were the biggest bands of the day.

It was Astor Piazzolla who was to write the next chapter in tango history. Argentines say you can change everything in life except the tango, but that is exactly what Piazzolla did with a new style he called the nuevo tango. What Gardel had made internationally popular in the 1930s, Piazzolla transformed into a contemporary art form.

Piazzolla was born in Argentina, moved to New York, and then moved back to Buenos Aires, where he played with Anibal Troilo's band and other top groups of the day. He went to Paris to study with the legendary pedagogue Nadia Boulanger, then returned to Buenos Aires. People weren't ready for his nuevo tango, and he was often pelted with food and booed for his experiments with the sacrosanct dance. But eventually people accepted him, and there have been more recordings of Piazzolla's music since his death in 1992 than during his productive lifetime, including salutes by violinist Gidon Kremer, cellist Yo-Yo Ma, and many others. ❑

— Tom Schnabel

Tom Schnabel is Program Director of World Music for the Hollywood Bowl.

ABOUT THE ARTISTS

Heir to the late, great *nuevo tango* master Astor Piazzolla, **JUAN JOSÉ MOSALINI** began playing the *bandonéon* professionally at the age of 13. He has played with some of the great tango orchestras, including those led by Osvaldo Pugliese, Leopoldo Federico, and José Basso. An Argentine expatriate living in Paris, Mosalini pursues his interests as an arranger and composer, and teaches his instrument at the École Nationale de Musique in Gennevilliers. His activities as an instructor led to the formation of his Grand Orchestra de Tango in 1992. According to Jon Pareles of *The New York Times*, the orchestra "revives the line-up of the orquesta típica, from tango's big-band heyday of the 1930s to the 1950s." Made up of four violins, viola, cello, bass, piano, and three *bandonéons* (the bittersweet-sounding button squeezebox that is the quintessential tango instrument), the orchestra has a distinct sound provided by the unique combination of instruments that the tango requires.

With her clear, powerful voice, **SUSANA BACA** is one of the world's leading exponents of Afro-Peruvian music. Baca grew up in Lima surrounded by music that reflected Spanish, Andean, Indian, and her own ancestral African traditions. In 1970, Baca's researches into Afro-Peruvian music were sponsored by the Institute of Modern Art and the National Institute of Peruvian Culture, enabling her to amass an archive of materials and recordings. She uses a variety of instruments in her performances, including guitar, bass, and a number of percussion instruments such as the *cajon* (a wooden box that the player sits on), the *calabash* (gourd), the *quijada de burro* (donkey's jaw), and the *cajita* (a small wooden box that the player opens and shuts in time). Her songs are written in collaboration with contemporary poets. She has made six European tours, performed at many festivals in Latin America, and made her American debut last year. This performance marks her Bowl debut. ❑

Tonight's Performers

Susana Baca, *vocals*
David Pinto Pinedo, *contrabajo, bass*
Juan Medrano Cotito, *cajrabajo, bass*
Hugo Bravo Sánchez, *percussion*
Rafael Muo Sánchez, *percussion*

Juan José Mosalini, *director and banonéon*
Victor Hugo Villena Oregon, Serge Amico, *banonéons*
Andrés Ramos, *vocals*
Osvaldo Calo, *piano*
Nicolas Dupin, Juliette Wittendal, Anne Lepape, Sébastien Couranjou, *violins*
Sylvestra Vergez, *viola*
Marie Claude Douvrain, *cello*
Mauricio Angarita, *double bass*
Gisela Graef-Marino, Segio Molini, *dancers*
Sandra Walker, *tour manager*

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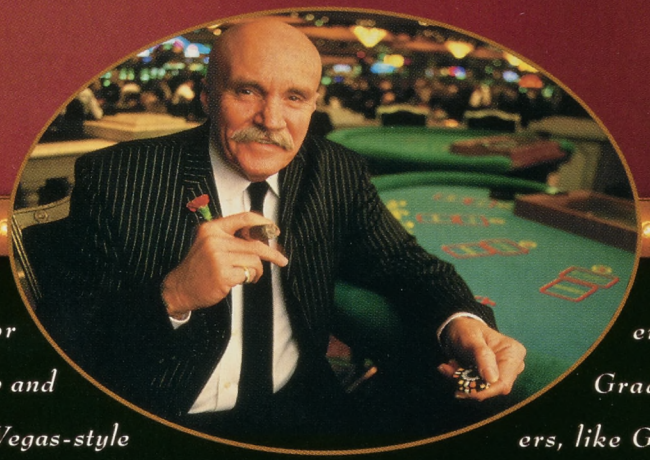

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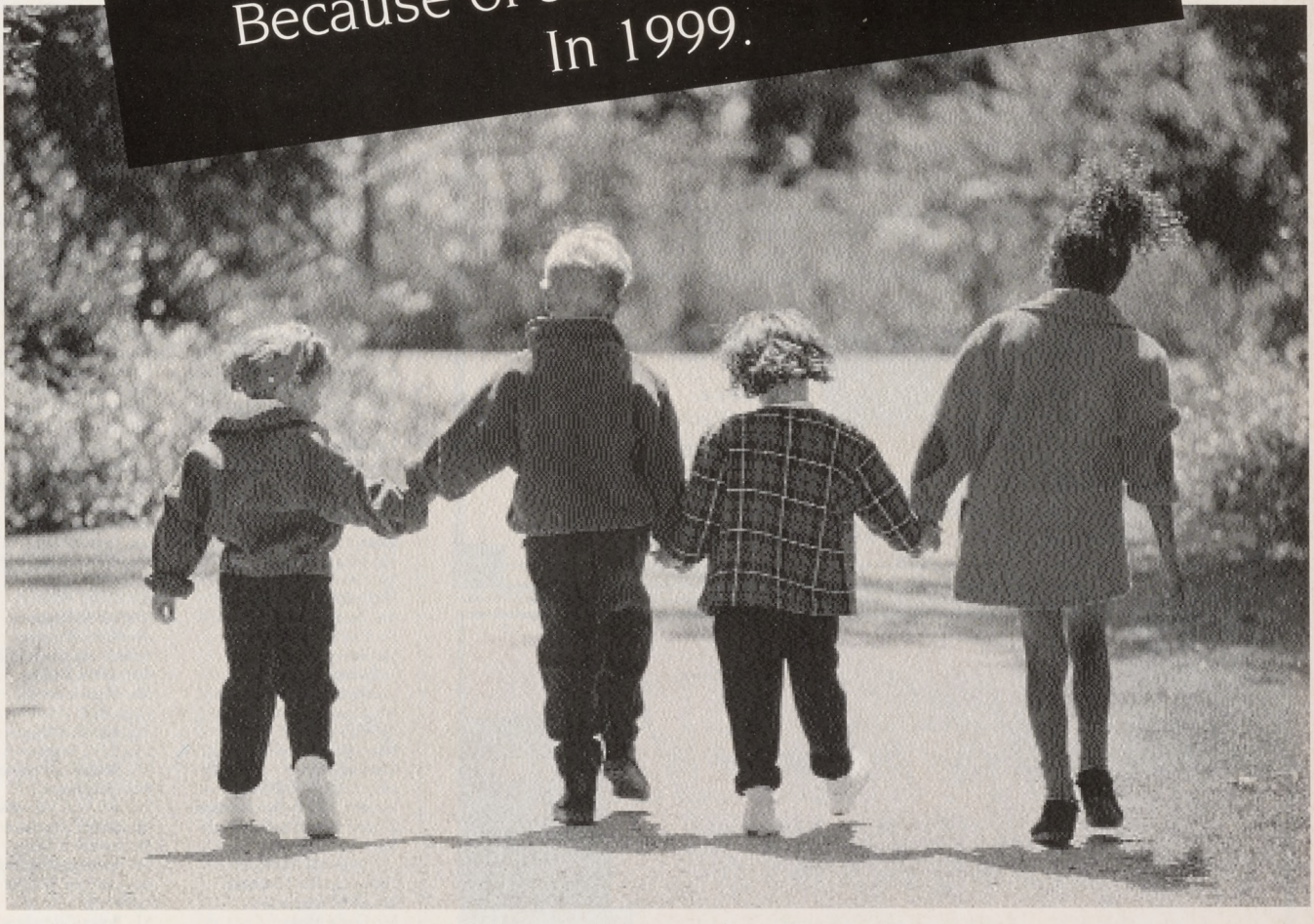

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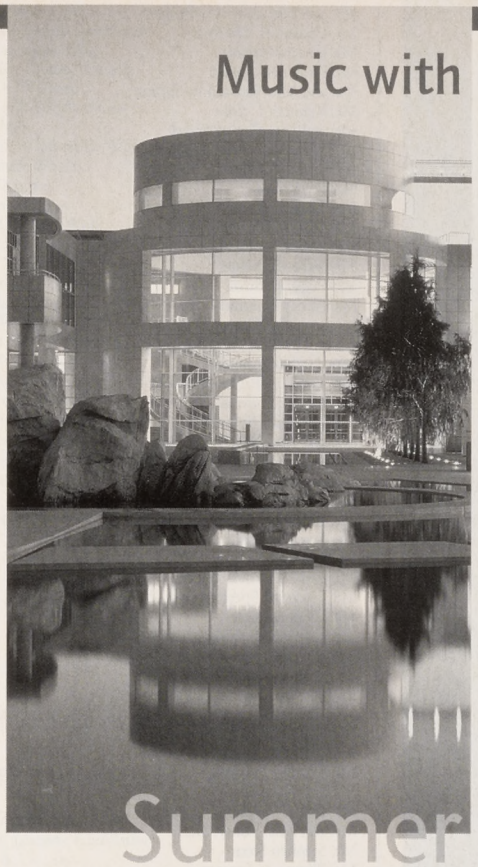

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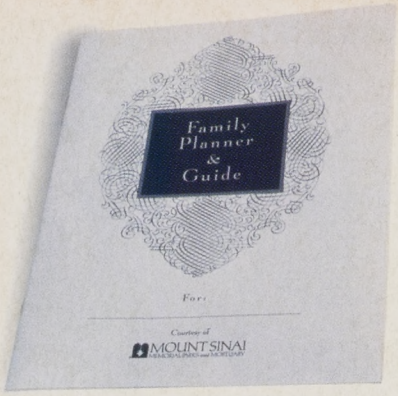

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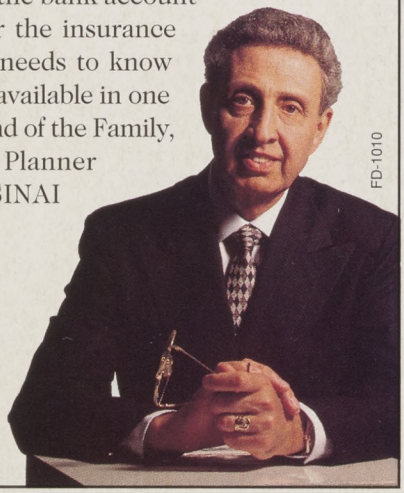

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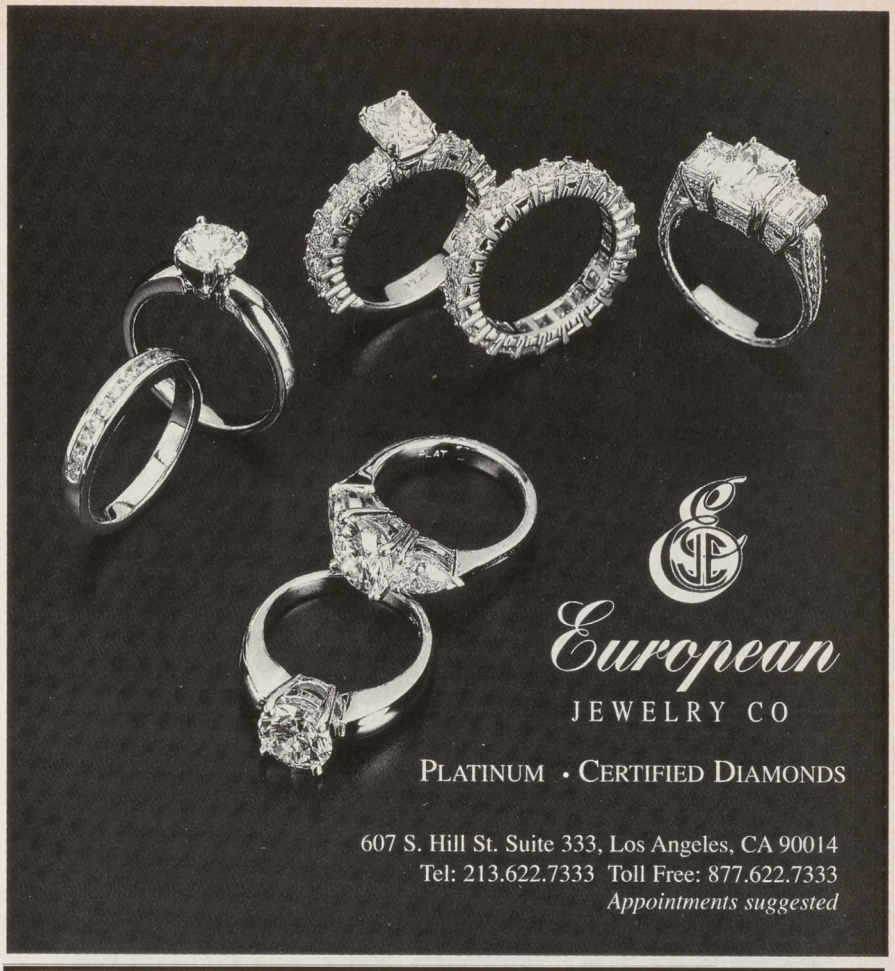

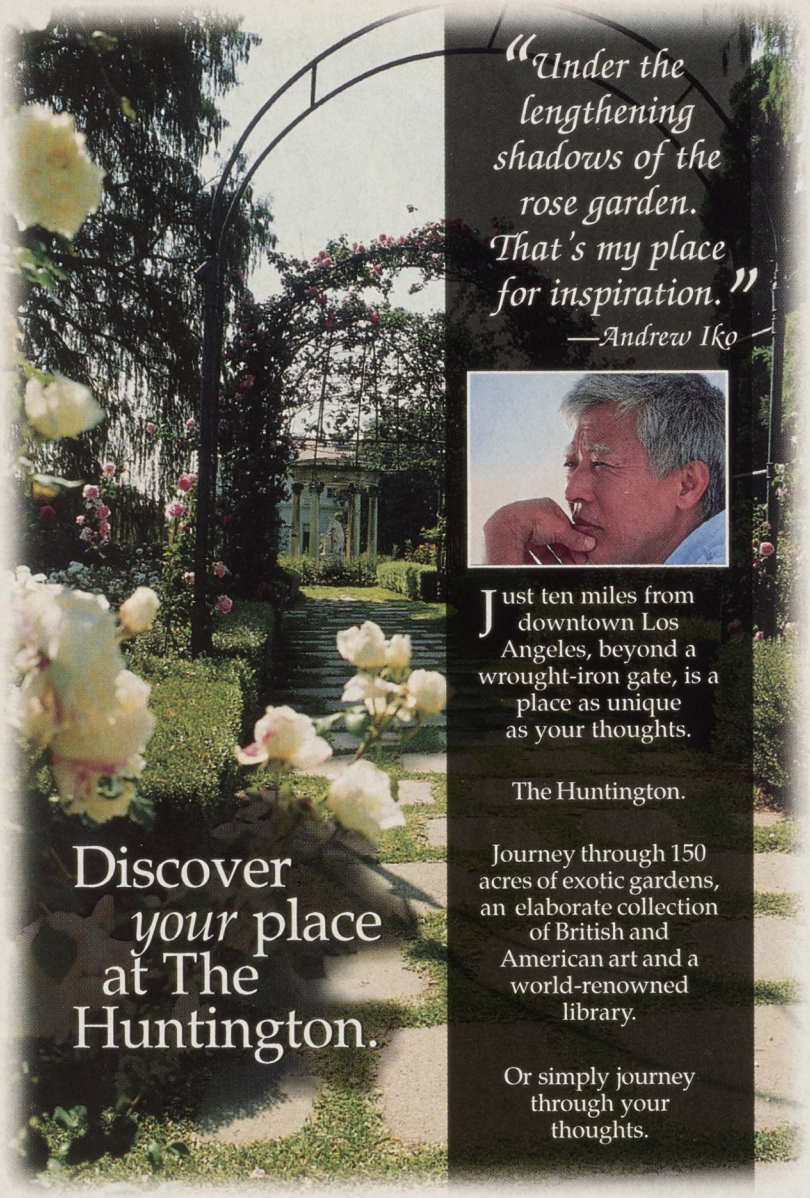

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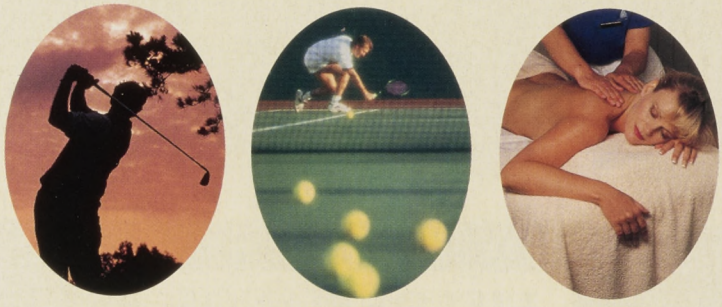

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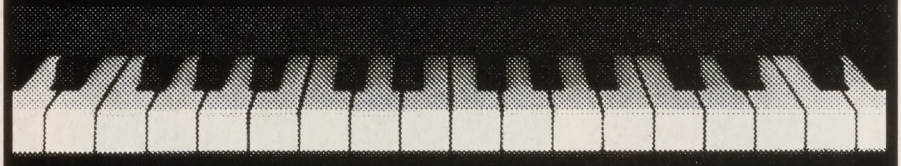

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You can win a free box at the Hollywood Bowl's season- and millennium-ending "Fireworks Finale — Party of the Century," September 17, 1999.

Hollywood Bowl magazine — your program guide for Hollywood Bowl concerts — is sponsoring an essay contest on the topic: **"My favorite experience at a Hollywood Bowl concert."** This is your chance to recall a favorite celebration, adventure, or evening of good fortune at the Bowl — be it the perfect poached salmon dinner, the musical revelation of a lifetime, a chance encounter with a long lost friend, or the first moment you laid eyes on your soulmate. Be creative and have fun!

Submissions must be typed or laser printed, under 500 words, strictly G-rated, and must be postmarked no later than JULY 26, 1999.

Mail essays to:
My Favorite Experience at the
Hollywood Bowl
Essay Contest
P.O. Box 1951
Los Angeles, California
90078-1951

Our panel of judges will evaluate essays for originality, writing acumen, and veracity. Please include your name, address, and daytime phone number on each page of your submission. Judges will choose one winner whose entry and photograph will appear in the September issue of *Hollywood Bowl* magazine. At the discretion of the judges, runners-up will be chosen for publications. All entries become the property of the Los Angeles Philharmonic Association. Sorry, employees of the Los Angeles Philharmonic Association, Performing Arts network, or the Hollywood Bowl are not eligible.

LOS ANGELES COUNTY DEPARTMENT OF PARKS & RECREATION

Outdoor concerts and picnic dinners are so relaxing and enjoyable on warm summer evenings and most music lovers think primarily of the wonderful musical programs here at the Hollywood Bowl. Not everyone, however, is aware that many other County sites also offer entertainment under the stars — or even "Under the Oaks".

Most Bowl patrons already are aware of the exciting cultural performances taking place across the freeway at the John Anson Ford Amphitheatre's "Summer Nights at the Ford". The intimate seating at the Ford lends a real feel of audience participation to the entertainment.

For the third season, the California Philharmonic Orchestra will perform classical concerts in a "Festival on the Green" summer series at the Los Angeles Arboretum in Arcadia. Music by the great composers of the world, with outstanding guest soloists, will highlight each of six Saturday evening concerts beginning June 26, starting at 7:30 p.m., with the final performance on September 18.

Another garden setting which features a wide variety of musical performances is Descanso Gardens in La Canada-Flintridge. Saturday and Sunday afternoon "Under the Oaks" programs begin at 1:00 p.m., are free with admission to the Gardens, and include the music, dance and storytelling of many countries.

Some neighborhood County parks also host concert series throughout the summer months. Steinmetz Park in Hacienda Heights offers Thursday evening concerts of wide interest starting July 8 (6:00 to 9:00 p.m.) through August 26.

At the Farnsworth Park Amphitheater in Altadena, evening concerts are scheduled each month starting at 7:00 in the evening, featuring Latin Jazz, a Country / Blues Celebration, a classical ensemble and more.

So, in addition to your Hollywood Bowl dates this year, try to attend a concert that may be closer to home!

For further information about summer concerts at County facilities and how to purchase tickets, where applicable, please contact the Department's Public Information Office at (213) 738-2961.

Los Angeles County Department of Parks and Recreation

Los Angeles, CA 90020
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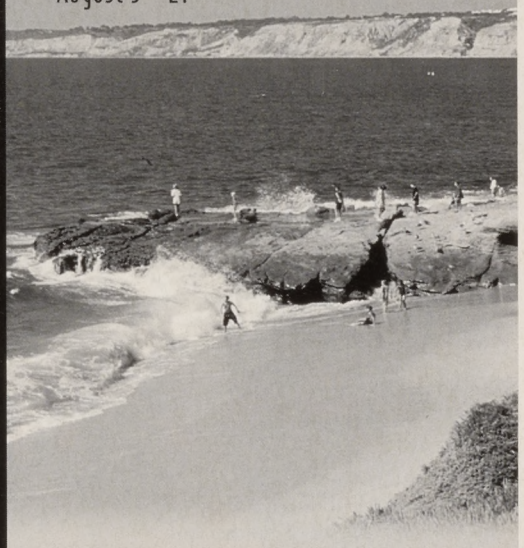

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Performances take place weekday mornings at 10:00 and 11:15 a.m., and are followed by workshops at 11:00 a.m. and 12:15 p.m. respectively. Open House visitors may observe rehearsals at the Bowl and tour the Edmund D. Edelman Hollywood Bowl Museum for no additional charge.

July 5 – 9	**Goin' South**
July 12 – 16	**Sing, Sing, Sing**
July 19 – 23	**Call of Africa**
July 26 – 30	**¡Salsa Picante!**
August 2 – 6	**A Touch of Brass**
August 9 – 13	**Fiery Flamenco**

Tickets: $3, plus $1 workshop materials fee per child. (Discounts available for groups of 15 or more.) Parking is free. On sale by mail order now, and at the Hollywood Bowl Box Office. Not available through Ticketmaster.

Information: (323) 850-2000
Brochures also available at the Bowl Information Booth.

Picnic Perfection

Moveable Feasts Across Los Angeles

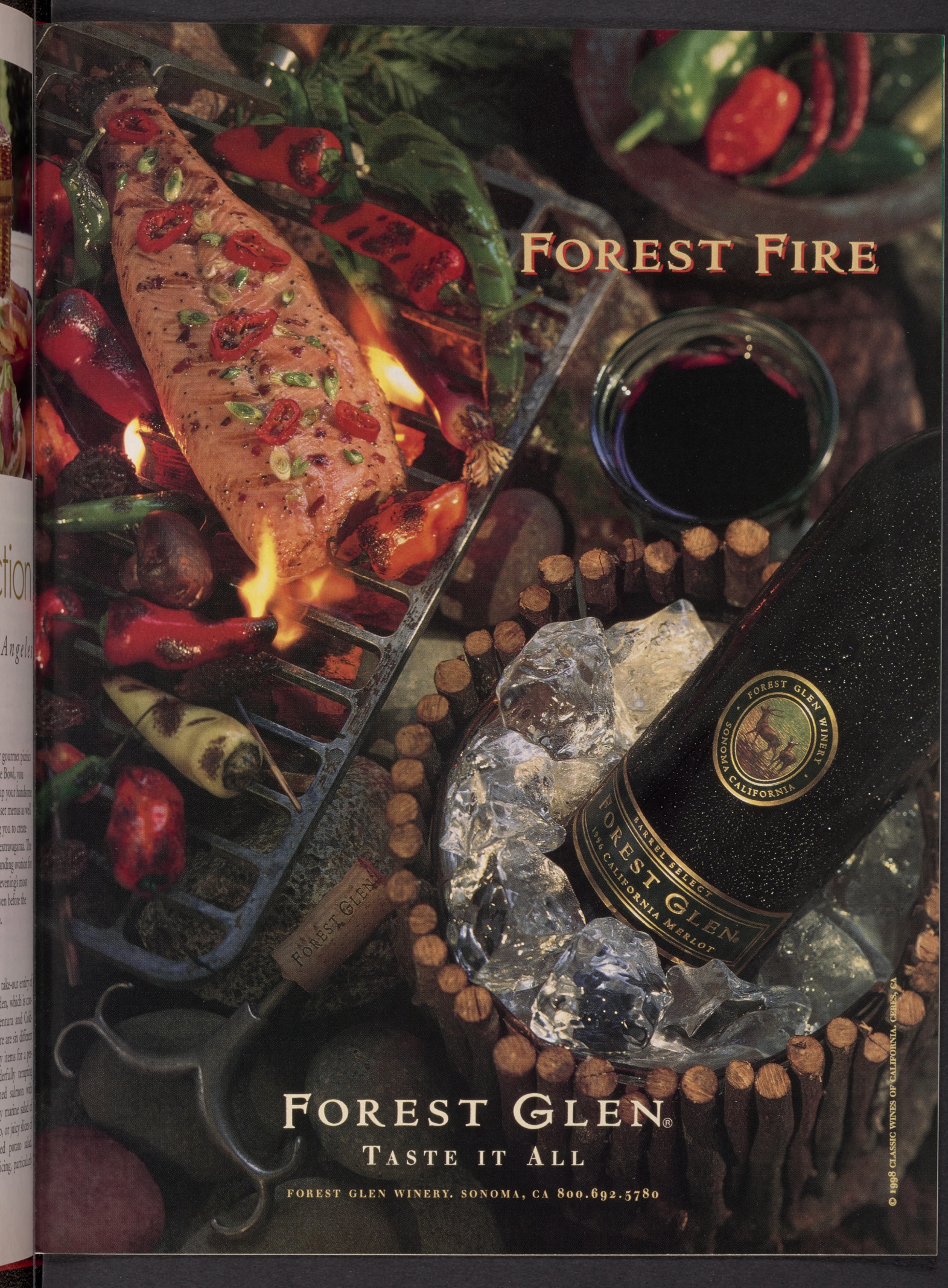
by Norm Chandler Fox

Whenever I'm privileged to be dining in a box at the Hollywood Bowl, I like to get up in the middle of the meal and walk around just to see the tantalizing meals that are being enjoyed by my neighbors. Whether you're at tables and chairs in a box, or relaxing in a regular seat, you can enjoy an *alfresco* feast, which is as traditional at the Bowl as the glorious fireworks at the season's last concert. Often, I see international delicacies like Spanish paella accompanied by a robust ruby-colored rioja…or Swedish gravlax with dill sauce marrying well with icy shots of aquavit…maybe an Italian rosemary-scented roast chicken served with a classic Chianti…or a juicy all-American turkey burger on a seeded roll, mating perfectly with iced mugs of micro-brewed ale.

Best of all, no one has to spend hours shopping for and then cooking these opulent meals, since so many establishments in our midst offer gourmet picnics to go. As you head to the Bowl, you merely drop by to pick up your handsome boxes. Many spots have set menus as well as flexibility for allowing you to create your customized boxed extravaganza. The following places get a standing ovation for providing some of your evening's most memorable moments, even before the conductor lifts his baton.

BG TO GO

This is the catering and take-out entity of the adjacent Bistro Garden, which is conveniently located on Ventura and Coldwater in the Valley. There are six different picnics along with many items for a personalized menu. Wonderfully tempting entrees are cold poached salmon with cucumber sauce, a tangy marine salad of shrimp, scallops and crab, or juicy slices of roast turkey with dilled potato salad. Desserts are equally enticing, particularly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PANINI GRIGLIA DOLCI

the creamy cheesecake with chocolate sauce, the buttery tarte tatin, or some down-home bread pudding topped with rum.

BG TO GO at Bistro Garden, 12930 Ventura Boulevard, Studio City, Phone (818) 366-3246; Fax (818) 501-5220; www.bistrogarden.com. Open Monday–Friday 11 AM–9 PM, Saturday–Sunday 7:30 AM–9 PM for breakfast (on weekends), lunch, dinner, and picnic boxes. All credit cards accepted.

CHIANTI RISTORANTE

Celebrating its 60th anniversary this year, Chianti Ristorante has been a tradition on Melrose Avenue in Los Angeles since 1938. Chianti, with its romantic interior and private booths, showcases the specialties of Northern Italy including such favorites as tender veal, housemade pastas, grilled fresh fruit, spit-roasted meats and fowl. Chianti Ristorante offers take-out picnics perfect for dining in style at the Hollywood Bowl of other al fresco venues this summer. There are four picnics to choose from, each containing a sandwich, salad, bread and dessert. Call Chianti for details or to place an order.

CHIANTI RISTORANTE, 7383 Melrose Avenue (between Fairfax & La Brea Avenues), Los Angeles, Phone (323) 653-8333.

GELSON'S MARKET

Did you know that this chain's service deli counters offer specialized picnics? You can make up your own menu with yummy items like chicken breast stuffed with pine nuts and prosciutto, New Orleans shrimp cakes with lots of zing, an unusual vegetable Wellington in puff pastry, and crunchy cashew crusted chicken. There's also a wide variety of sandwiches, salads, vegetable side dishes, and hot breads. Desserts include fresh fruit salad, tarts drizzled in chocolate or old-fashioned creamy puddings.

GELSON'S MARKET, Open daily for breakfast, lunch, dinner, and picnics. Locations include Calabasas, Century City, Encino, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village. Major credit cards accepted.

HAMPTON'S HOLLYWOOD CAFÉ

Famous for its unusual hamburgers (including ostrich burgers and one redoubtable number topped with peanut butter and sour plum jam), this popular Hollywood spot also has a vast American menu with international flourishes. I like the Bombay turkey salad with a spicy peanut dressing, moist meatloaf with potatoes and scallions, and garlic lemon chicken. Besides getting food to go, another idea is to dine here before the concert and leave your car in the restaurant's parking lot. Yellow Cab has agreed to take patrons to and from the Bowl for four dollars each way, and the taxis are found after the performance near the shuttle buses.

HAMPTON'S HOLLYWOOD CAFÉ, 1342 North Highland Avenue, Hollywood, Phone (323) 469-1090; Fax (323) 469-0662. Open for breakfast, lunch, dinner, and picnics. Sunday–Thursday 10 AM–9 PM, Friday–Saturday 10 AM–10 PM, Sunday buffet brunch at 10 AM. All major credit cards accepted.

IL FORNAIO

Always packed, this Beverly Hills hotspot serves wonderfully authentic Italian specialties, and I love the aroma of the freshly baked goods wafting out of their on-premises bakery. After tasting the food, you'll get nostalgic for picnics in Portofino or Taormina. A great starter that travels well is the house antipasto (including grilled artichokes, bruschetta, and portabella mushrooms)…or try the warm panini filled with prosciutto and fontina cheese…and there's rigatoni with dry ricotta and eggplant, or fragrant rotisserie chicken. Your *dolci* should be buttery just-baked biscotti, or the flaky fruit tarts.

IL FORNAIO, 301 North Beverly Drive, Beverly Hills, Phone (310) 550-0303; Fax (310) 550-6356. Open Monday–Thursday 6:30 AM–11 PM, Friday 6:30 AM–midnight, Saturday 7:30 AM–midnight, Sunday 7:30 AM–11 PM for breakfast, lunch, dinner, and picnics. All major credit cards accepted.

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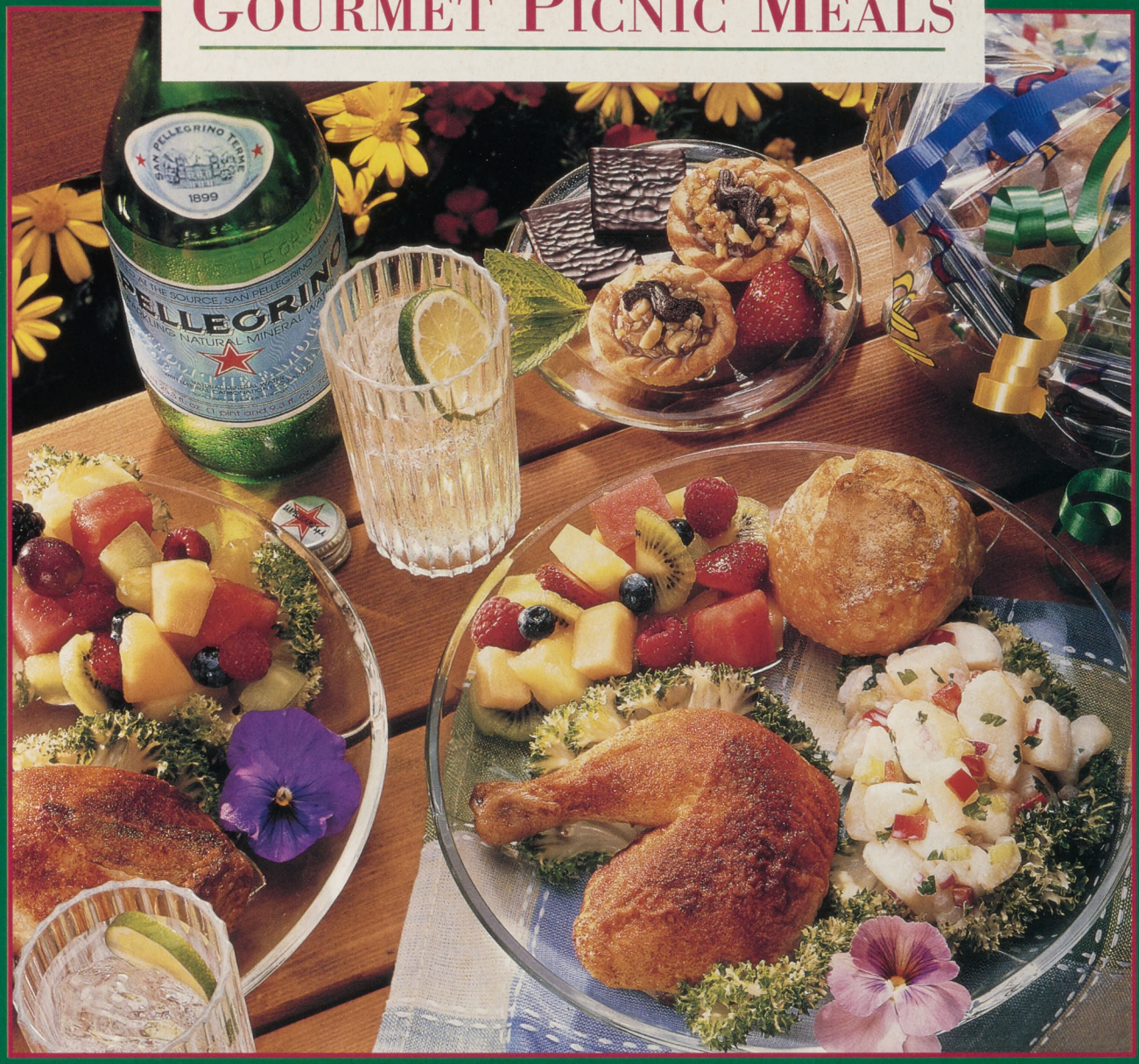

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LUNARIA, 10351 Santa Monica Boulevard, Los Angeles, Phone (310) 282-8870; Fax (310) 282-0502; www.lunariajazzscene.com. Open for lunch Monday–Friday 11:30 AM– 2:30 PM, dinner Tuesday–Saturday 5:30 PM–11 PM, picnics available Monday–Saturday and can be ordered within six hours of curtain call. All major credit cards accepted.

MAPLE DRIVE

A favorite of many celebrities, this handsome spot with its delightful nightly jazz and popular terrace also prepares unusually fine picnics. I'm fascinated with chef/owner Leonard Schwartz's chilled spicy shrimp soup, charred New York steak with horseradish sauce, and a crackling caramelized apple tart topped with billowing whipped cream. Or you might opt for tuna tartare with Japanese coleslaw, poached salmon with remoulade sauce, and decadent chocolate fudge cake. Picnic orders are requested by noon of the day of the event, and by 6 PM on Friday for Saturday orders.
MAPLE DRIVE, 345 North Maple Drive, Beverly Hills, Phone (310) 274-9800; Fax (310) 274-2782. Open for lunch Monday–Friday 11:30 AM–2:30 PM, for dinner Monday–Saturday 6 PM–10 PM. All major credit cards accepted.

McCORMICK & SCHMICK'S

This first-rate collection of seafood restaurants brings the fresh, brisk flavors of the Pacific Northwest to L.A. Although you can get menu items packed to go, you might prefer settling back in the handsome dark wood and beveled glass surroundings and dining in the restaurant before heading up to the Bowl. I like starting with the iced oyster sampler, proceeding to creamy clam chowder, and then choosing between grilled swordfish with papaya compote, juicy halibut stuffed with crab and Brie, or tortilla-crusted sea bass. Special desserts include white chocolate cheesecake topped with fresh raspberries, or candied pecan pie crowned with whipped cream.
McCORMICK & SCHMICK'S, locations in Beverly Hills (310) 859-0434, Downtown (213) 629-1929, Pasadena (626) 405-0064, El Segundo Phone (310) 416-1123, and Irvine (714) 756-0505. Open seven days for lunch and dinner. All credit cards accepted.

MICHAEL'S

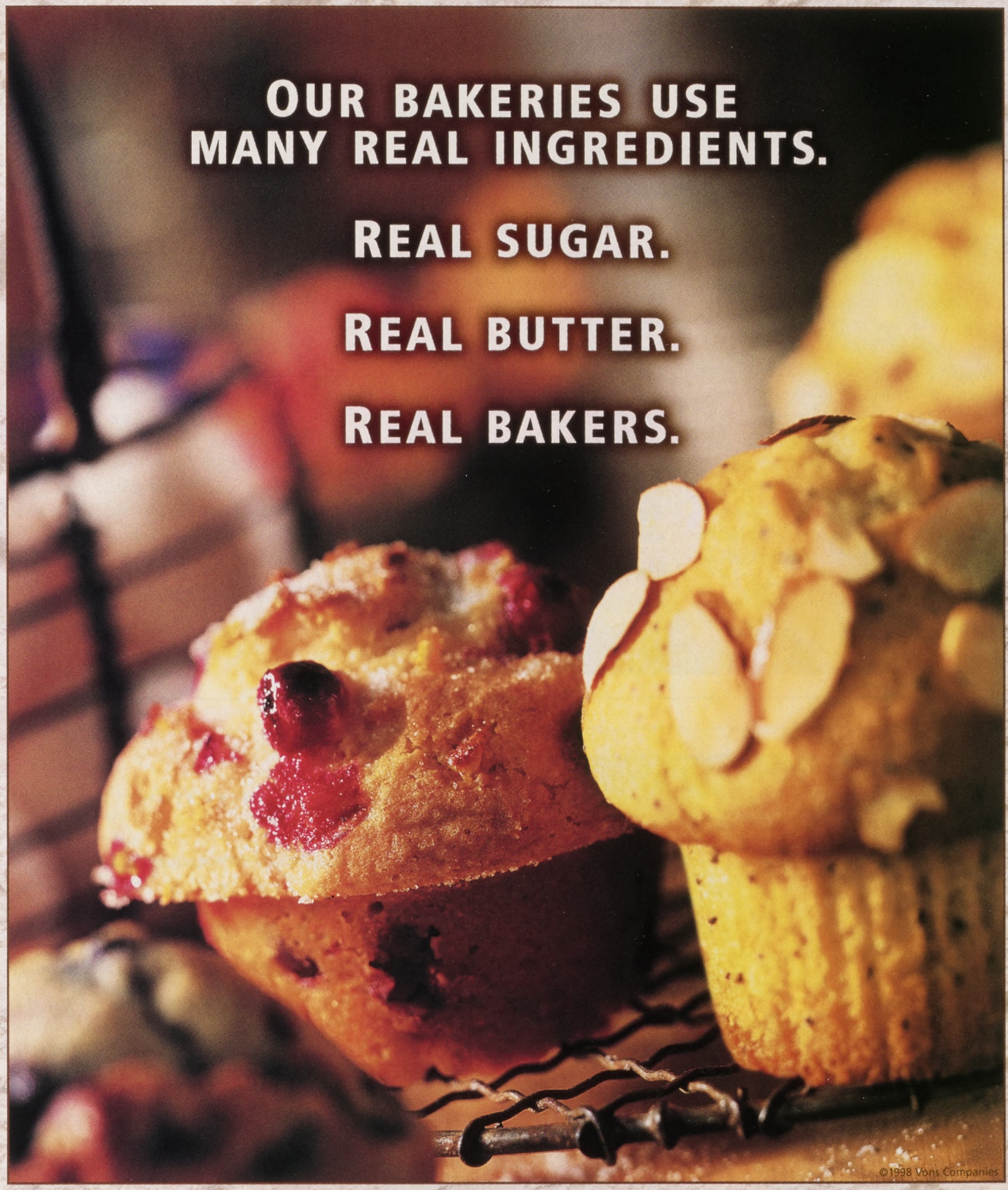
The restaurant that started it all 20 years ago, continues to set the pace for contemporary fine dining. With walls adorned by the works of modern masters, including Stella, Hockney and Deibenkorn, Michael's is a model for refined elegance. The gorgeous, lush outdoor patio garden continues to delight even those familiar with the idea of relaxed formality. The pedigreed ingredients, cooked simply and presented beautifully keep Michael's the prototype for L.A. dining. Lunch or dinner, Michael's in Santa Monica continues to be a bit of paradise for those who appreciate both great art and fine cuisine.
MICHAEL'S, 1147 Third Street, Santa Monica, (310) 451-0843. Open for lunch Tuesday–Friday and for dinner Tuesday–Saturday. All major credit cards accepted.

MUSSO & FRANK GRILL

Founded in 1919, this venerable spot is the oldest restaurant in Hollywood. The wood and leather dining rooms bring back a gentler era, and the bar still pours a fantastic martini. Because of its close proximity to the Bowl, this restaurant makes a perfect choice for dining before going to the concert. If you can resist the mountain of sourdough bread, order the cracked crab or cherrystone clams as starters…and then have delicate sautéed sand dabs or a juicy porterhouse steak. I also like the thick, broiled liver steak with onions. Old-fashioned desserts include creamy cheesecake, German chocolate torte, and one of the city's best renditions of rice pudding.
MUSSO & FRANK GRILL, 6667 Hollywood Boulevard, Hollywood, (323) 467-7788. Open Tuesday–Saturday from 11 AM to 11 PM for lunch and dinner. All major credit cards accepted.

OFF VINE

Located in a 1908 craftsman bungalow, this spot will remind you of New England with its snug interior, winning porch, and garden. The entire menu (which includes some down-home favorites) is available to take out, which is so convenient considering the nearness of the Bowl. I recommend composing a box containing the wild mushroom salad, baked shrimp with chutney, New York steak sandwich on French bread, pecan breaded chicken, and vegetable lasagna. It's hard to decide between the Cajun turkey breast with jalapeño relish or the shrimp and Chinese



We could try to get along without true bakers, filling our bakery case with items made from frozen dough, as others do. But that hardly seems the best way to use dark Belgian baking chocolate, real whipped cream, and the other honest ingredients we employ. Besides, if our bakers weren't here creating bits of heaven at four a.m., how would we get the other departments to show up at six?

A WORLD OF DIFFERENCE

PAVILIONS

vegetables over angel hair. Just make sure there's a slice of chocolate pecan caramel pie along with a wedge of flourless chocolate cake — all of which can be served innocently at intermission.

OFF VINE, 6263 Leland Way (1 block south of Sunset, just east of Vine), Hollywood, Phone (323) 962-1900; Fax (323) 962-1969. Open for lunch Monday–Friday, dinner nightly, and brunch on Sunday. Major credit cards accepted.

PATINA

L.A.'s dynamic duo of Joachim and Christine Splichal help make this one of our city's most loved and respected restaurants. You can imagine how innovative their three picnic menus are. I'm torn between cold pea soup with shrimp tartare, seared beef tenderloin with wild rice, and chocolate mousse with a crème brûlée topping…and the skewered prawns, salmon with ratatouille, and almond cream fruit tarts. When you open the distinctive "Patina" box, your guests are going to be extremely happy that you volunteered to get the picnic fixings.

PATINA, 5955 Melrose Avenue, Los Angeles, Phone (323) 467-1108; Fax (323) 467-0215. Open for dinner nightly, lunch only on Tuesday. Picnic orders require 24-hour advance notice and are available for pickup after 4 PM. All major credit cards accepted.

PAVILIONS

For picnics, this chain of stores offers impeccable service along with an unbelievable selection of luxury items. Try the super Boar's Head deli cold cuts, over two hundred cheeses, freshly-baked artisan breads, salads, pasta, and crisp rotisserie chicken. Desserts include European tortes made with Belgian chocolate, and there are hundreds of fine wines and beers. The variations are up to you…perhaps Boar's Head Black Forest ham and imported Gruyère on a kaiser roll with bottles of icy ale…or maybe something simple like a ripe Brie, some berries, a crusty loaf of sourdough, and a bottle of brut French champagne.

PAVILIONS, locations throughout Los Angeles and Orange County. Open daily, and all major credit cards accepted.

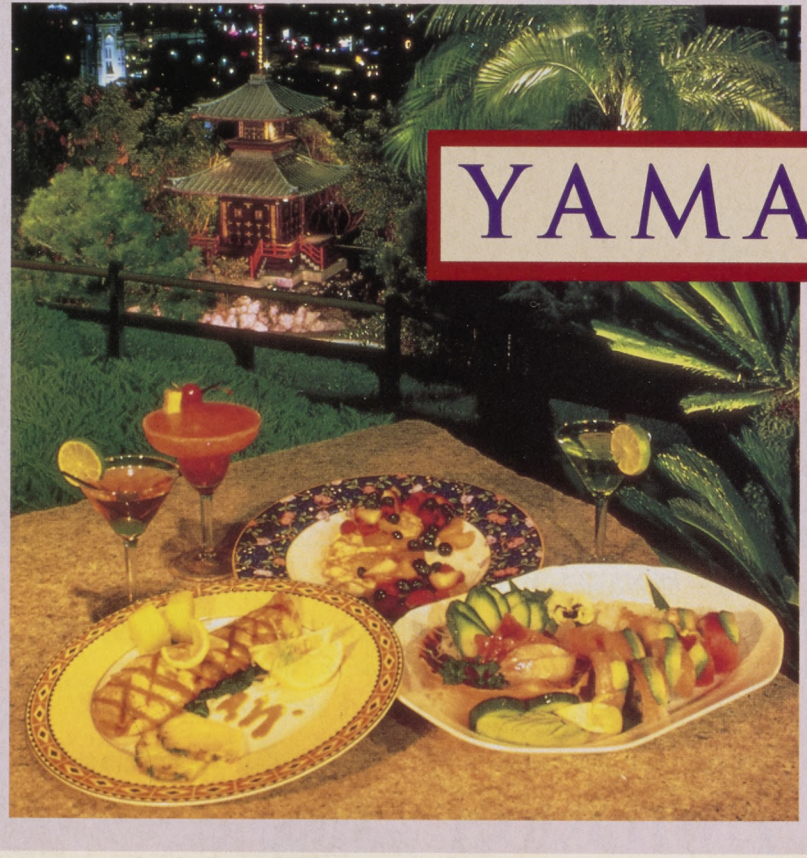
PINOT RESTAURANTS

Joachim and Christine Splichal keep on dazzling us with their authentic bistro cuisine at these attractive places located throughout our city. Each Pinot establishment has its own set of three picnic menus inspired by a different region of France. Examples range from Café Pinot's Lyonnaise sausage in puff pastry to Pinot Bistro's ode to Burgundy with poached salmon and artichokes. There's Pinot Hollywood's tribute to Bayonne with Basque Chicken while the Pasadena branch of Pinot features Alsace with grilled beef and a Munster cheese salad. Picnic orders must be placed by phone or fax 24 hours in advance; boxes available for pickup after 4 PM at the restaurant where order was placed.

PINOT RESTAURANTS, locations as follows: Café Pinot, 700 West Fifth Street, Downtown L.A., Phone (213) 239-6500; Fax (213) 239-6514; Pinot Bistro, 12969 Ventura Boulevard, Studio City, Phone (818) 990-0500; Fax (818) 990-0540; Pinot Hollywood, 1448 North Gower Street, Hollywood, Phone (323) 461-8800; Fax (323) 461-3949; Pinot Restaurant, 897 Granite Drive, Pasadena, Phone (626) 792-1179; Fax (626) 792-4935. All major credit cards accepted.

RENAISSANCE RESTAURANT

This restaurant, inside the Hollywood historical landmark Manor Hotel, makes



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me feel like I'm dining in a French Normandy castle. It's also close enough to the Bowl to provide a fine gustatory experience before going to the performance. You might start with a split order of duck risotto…and proceed to the lobster and shrimp ragout or delicate John Dory cooked in olives…or tender roasted lamb loin in a Burgundy sauce. The caramelized apple tart or the heavenly mango mousse make dessert a "must."

RENAISSANCE RESTAURANT, Manor Hotel, 5930 Franklin Avenue, Hollywood, (323) 960-3222. Open for breakfast, lunch and dinner daily, Sunday brunch. Most credit cards accepted.

ROSTI

These congenial Tuscan places have six locations, and offer the kind of picnics you'd enjoy in the hills near Siena. Four set menus include such specialties as the succulent stone-pressed grilled chicken, prosciutto and Parmesano filled panini, and chicken breast topped with wild mushrooms. Other winners to fill your box include eggplant stuffed with ricotta, garlic spinach, rosemary potatoes, ravioli stuffed with artichoke, and gnocchi in pesto. For your *dolci*, try the really wonderful tiramisu, or apple tart, or melt-in-your-mouth chocolate raspberry mousse cake.

ROSTI, locations as follows: 7475 Beverly Boulevard, Los Angeles (323) 938-8335; 931 Montana Avenue, Santa Monica (310) 393-3236; 233 So. Beverly Drive, Beverly Hills (310) 275-3285; 908 So. Barrington Ave., Brentwood (310) 447-8695; Encino Marketplace, 16403 Ventura Blvd., Encino (818) 995-7179; The Promenade at Westlake, 160 So. Westlake Blvd., Westlake Village (805) 370-1939. Credit cards accepted.

URBAN EPICURIA

Now open for over a year, this spacious and welcoming store with a giant open kitchen offers elegant gourmet take-away cuisine prepared on the premises. This place is unique in having a Food Concierge who can answer all of your inquiries regarding combinations of courses for this memorable meal; the Food Concierge will customize your picnic from the enormous inventory of unusual delicacies. Or, you may choose from a set menu like, for example, shiitake mushroom canapés, radicchio salad, five-spice grilled tuna sandwich with Asian slaw, and a crunchy pecan tart. There's a phenomenal selection of wines and ales, and even fresh flowers for your picnic table.

URBAN EPICURIA, 8315 Santa Monica Boulevard, West Hollywood, Phone (323) 848-8411; Fax (323) 848-7739. Open 10 AM–9 PM daily for lunch, dinner, and picnics. Most major credit cards accepted. □

Norm Chandler Fox is the travel and dining editor for Performing Arts *magazine.*

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ROSTI

The Perfect **Picnic**

Gelson's Saves You Time When Visiting The Hollywood Bowl

Looking for quick and easy meal solutions to dining under the stars? Remember to call your local Gelson's Market for the perfect Picnic Meal. Available with just 48 hours' notice, Gelson's Gourmet Picnic Meals include *Poached Sterling Salmon* in creamy mustard-dill sauce, *Mediterranean Chicken Breast* stuffed with pine nuts, prosciutto and asparagus, *Peppered Beef Tenderloin* seasoned with herbs, *New Orleans Style Shrimp Cakes* prepared in traditional bayou style, *Vegetable Wellington* filled with layers of roasted vegetables, or *Cashew-Crusted Chicken Breast.*

Gelson's Gourmet Picnic Meals are served with mesclun salad greens, seasonal vegetables, the chef's choice of pasta, rice or potatoes, sourdough roll, fresh fruit, tart with chocolate drizzle and an after dinner mint. Individually packaged in a convenient carry-box, Gourmet Picnic Meals are priced at $14.99 to $22.99 per person.

Gelson's also offers "Lunch Bag for Two" which comes with such special entrées as *Cold Rotisserie Chicken, Croissant Sandwiches, Cold Fried Chicken, The Sampler,* or a *Vegetarian Plate* prepared with pasta and seasonal vegetables. The Lunch Bag also includes herb-seasoned potato salad, fruit, and pecan pralines.

Each Lunch Bag contains servings for two people and is priced from $11.99 to $15.99. Gelson's will even help select the perfect wine and flowers to complement the picnic.

At Gelson's, customers can save time by ordering these freshly prepared meals, and enjoy hassle-free entertainment. There are 10 Gelson's locations in Southern California — Calabasas, Century City, Encino, Marina del Rey, Newport Beach, North Hollywood, Northridge, Pacific Palisades, Tarzana, and Westlake Village.

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From left: Leonard Quinn and Kay Quinn (President of the Pasadena Junior Philharmonic Committee) with Noëlle Eskens and Willem Wijnbergen.

Premiere Night for the 1999 Pasadena Showcase House of Design

On April 18, 1999 the Pasadena Junior Philharmonic Committee celebrated Premiere Night Presentation of the 1999 Pasadena Showcase House of Design. The Philharmonic's Managing Director and Executive Vice President Willem Wijnbergen and his wife Noëlle Eskens joined Committee members and guests to preview the 13,000 square foot manor before it opened to the general public.

Sue Clauss completes a successful term as Chair of the L.A. Philharmonic Affiliates

The Los Angeles Philharmonic would like to thank and acknowledge Sue Clauss for her many outstanding contributions as Chair of the L.A. Philharmonic Affiliates, July 1997 - June 1999. Throughout her term, Ms. Clauss worked enthusiastically to enhance the Philharmonic Affiliates' commitment to raise funds, sell season tickets, and support youth music education. She oversaw 14 committees, represented a membership of 1,450 and interfaced with Los Angeles Philharmonic Association Board Members and staff. Her enthusiasm and dedication to the L.A. Philharmonic family have enriched our organization. The L.A. Philharmonic appreciates and thanks Sue Clauss for two great years!

Valenti International

Today's Most Eligible, Single, Successful Men and Women Turn to America's Top Matchmaking Specialist for the Most Important Decision of Their Lives

Those who seek to achieve results in today's rapidly accelerating society understand the need to take immediate action and appropriate measures to get what they want out of life.

Never before has there been more emphasis on healthy relationships, family togetherness, and emotional well-being as the necessary foundation leading to a road of lifelong success. Yet with time as our most precious and limited resource, it has become increasingly difficult for high achievers to balance their life's work, cultural and academic activities, and the time available to invest with loved ones.

With this in mind, it is easy to see and understand why today's most intelligent and successful individuals, in search of their life partner, are taking more care and precaution when it comes to choosing their mate.

For years, we have seen the appearance of practically every fathomable method of pairing individuals and individuals pairing themselves from well-meaning friends and family to singles' parties to the internet superhighway. Undoubtedly however, if you are an attractive, successful, relatively private, selective or persnickety individual, you have found that the more you have to offer the more difficult it seems to find the person who is right for you.

Discerning people today want more out of their lives and their relationships. There is clearly a special focus when it comes to the selection process for finding a potential romantic companion. Most people recognize the value of engaging an expert to assist them in their personal search. The question is: "How do you find an expert you can trust?"

Valenti International of Rancho Santa Fe, California is the only company of its kind that consistently attracts and produces results for a select, worldwide clientele of quality individuals in their quest for a suitable and compatible life partner. Irene Valenti, president and founder, is personally involved in every aspect of her business. She truly understands what today's most exceptional individuals must endure in order to find a compatible life partner.

Irene Valenti

With a staff of skilled Ph.D. psychologists and an experienced team of professionals, Irene Valenti is able to meet with and get to know her clients personally while working with her staff to create a solid foundation for providing the best recommendations to her clients for potential marriage partners. "The only risk with regard to retaining my services is the risk of drastically increasing your options and actually meeting the right person," Valenti states.

Valenti International takes into consideration social and economic backgrounds, family values, and interests as well as personalities and other considerations necessary for a successful match. The term "Matchmaking in the European Tradition," always coupled with Valenti International's name, represents an established professional process carefully structured to promote the best results for each client. There are no impersonal methods or computers used for making or selecting introductions. "Each personal interview or recommendation is made on a comfortable and selective, one-to-one basis. My clients achieve success without feeling that their time is taken for granted," says Irene Valenti.

Clients of Valenti International range from the comfortable to the extremely wealthy, embracing all ages and a variety of backgrounds and cultures. "I am always impressed with the quality of people my service attracts," says Valenti, who continues to position her reputable company through service excellence and quality advertising. "There is nothing more satisfying to me than to see my clients achieve the happiness they deserve."

If you or someone you know would like to find that special someone, call Valenti International at (619) 759-9239 or (800) 200-8253. A private and confidential appointment can be arranged at no charge. □

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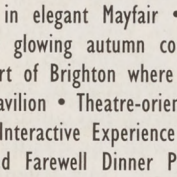

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On behalf of the entire Los Angeles County Board of Supervisors, I'm very happy to welcome you once again to another season of outstanding entertainment at our Hollywood Bowl. As Supervisor for the Third District, it's my special privilege to be associated with this unique and historic outdoor facility. The Bowl is justly world-famous as one of the nation's premier performing arts showcases and the summer home of the Los Angeles Philharmonic, but it is also much, much more. This year, under the artistic direction of Willem Wijnbergen, the Bowl begins staking out new musical territory as one of the most exciting and adventurous venues for world music and dance, as befits a region as diverse and cosmopolitan as ours. Once again, we thank the MTA for supporting the park-and-ride program which enables concertgoers throughout the County to share the Bowl experience. So enjoy the Bowl's unique alfresco dining, enjoy the memorable performances, and enjoy your summer evenings at the Bowl!

ZEV YAROSLAVSKY

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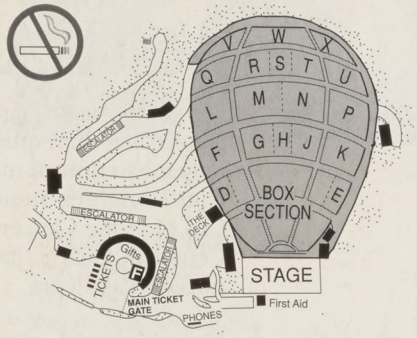
GENERAL INFORMATION

FAA Pilot Request. The Federal Aviation Administration has once again requested that all pilots avoid flying over the Hollywood Bowl area when the white strobe lights and searchlights are on during Hollywood Bowl evening concerts, from 6 p.m. to 12 midnight. The FAA also plans to adjust the traffic flow patterns wherever possible to minimize the noise, and will make special announcements to pilots on the Automatic Terminal Information Service (ATIS) at airports within the Los Angeles Basin, advising pilots to avoid flights over the Bowl area during concert periods.

First Aid. In case of illness or injury, please see an usher, who will escort you to the First Aid Station.

Lost and Found. Any lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days from the date on which they are found. For information, call (323) 850-2060.

Photographs. Your use of a ticket constitutes acknowledgment of willingness to appear in photographs taken in public areas of the Hollywood Bowl and releases the Los Angeles Philharmonic Association, its lessees, and all others from liability resulting from the use of such photographs.



Please note: No smoking is allowed in the Hollywood Bowl's theater area. The shaded areas of the map indicate the nonsmoking areas of the Bowl. Smoking is allowed in other areas of the Bowl grounds.

Tickets For Bowl Events. Hollywood Bowl tickets are readily available at many locations throughout Southern California, including Ticketmaster outlets in Robinsons•May, Tower Records, Ritmo Latino, and selected Wherehouse stores.

Before tonight's concert, you can buy seats for any of this season's performances at the Bowl Box Office. Beginning June 27, the Box Office is open Mondays through Saturdays from 10 a.m. to 9 p.m., and Sundays from 12 noon to 8 p.m., through September 19. (The only exception is Labor Day, September 6, when the Box Office will be closed.) The Box Office is open on all concert nights until 1/2 hour after the start of the performance.

The Box Office accepts Visa, MasterCard, Discover, and American Express. Credit card phone orders may be placed by calling Ticketmaster at (213) 480-3232, (714) 740-2000, (619) 278-TIXS, or (805) 583-8700. Please note that there is a Ticketmaster service charge for telephone and outlet orders.

SERVICES FOR PATRONS WITH DISABILITIES

Seating. Seating areas for patrons who use wheelchairs or who are semi-ambulatory and companions are located in the garden box seating section, in Sections D and E (accessible off the 2nd Promenade), and all along the 3rd Promenade.

On-Site Transportation. Motorized cart service is available to assist people with limited mobility in moving within the Bowl, particularly between Odin Street accessible parking and the Box Office Plaza. A designated station is located near the accessible Odin Street parking lot. Pick-ups can be arranged after performances, back to the BowlExpress service. As you enter the Bowl, ask a parking supervisor to contact the Facilities Access Manager for assistance.

Assistive Listening Devices. Headsets are available on loan, free of charge (with a deposit), through the House Manager's Office, located on the east side of the 1st Promenade.

Restrooms. The restroom facility adjacent to the Odin Lot path is accessible, as are the restrooms adjacent to the West Gate entrance and those off the 3rd Promenade. There are also accessible restrooms located in the Hollywood Bowl Museum and the Patio Restaurant — both accessible off the Odin Lot path.

Telephones. An accessible-height telephone is located near the Box Office Plaza, near the elevator. Public telephones near the Main Ticket Gate and the West Gate have volume control and are hearing-aid compatible.

Dining. Picnic area No. 5, near the 3rd Promenade, is accessible. The picnic area atop the Box Office Plaza is accessible via the elevator in the Box Office Plaza. People may bring picnic baskets and dine in their seats or may order (no later than 4 p.m. the day before the concert) a picnic dinner to be delivered to seating in the box seat section. Call (323) 850-1885 for information and prices. Accessible concessions are located in the Box Office Plaza and near the 3rd Promenade.

Parking. Accessible parking for patrons with disabilities is available in two locations and prices. Parking often sells out in advance. It is strongly advised that patrons purchase parking well in advance of the concert by phone: (323) 850-2000 — or TTY (323) 850-2040, Department 12. Limited, "night-of" parking is available in the Odin Street lot. Proper identification is required both to purchase parking and to utilize the Bowl's designated parking areas. (A placard alone is not accepted as complete identification.)

Alternate Transportation. There are 15 BowlExpress Park & Ride lots and three BowlExpress Shuttle sites in locations within Los Angeles County. The service from all BowlExpress sites is lift-equipped. For current information, please call (323) 850-2000 or TTY (323) 850-2040. Tickets may be pre-purchased through Department 12.

Purchasing Tickets. Tickets may be purchased by mail, phone, TTY, or fax order, through Ticketmaster, or in person. The Box Office windows for patrons with disabilities are at accessible heights. Phone orders may be placed by calling (323) 850-2000 or TTY (323) 850-2040 and asking for Department 12. Credit card orders may be placed via fax (323) 850-2155 sent to the attention of Department 12.

Further Information. The Los Angeles Philharmonic has published a newly updated *Guide to the Hollywood Bowl for Patrons with Disabilities*, which includes additional information about the Bowl. Please contact Department 12 to request a copy of the Guide. Phone information year-round is available at (323) 850-2000 or TTY (323) 850-2040.

We welcome your comments and suggestions of ways to improve our service. Please address your comments to: Leni Isaacs Boorstin, Public Affairs Director, Los Angeles Philharmonic Association, 135 N. Grand Ave., Los Angeles, CA 90012.

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